



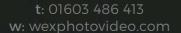
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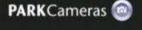
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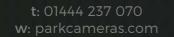
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## A week in photography



You may have heard of 'glamping' but what about wild camping – and why would any self-respecting AP reader wish to suffer the indignities of

midges, uncomfortable sleeping bags and tinned food, wolfed down over a camping stove? Simple. Staying over at a location can transform your landscape photography, ensuring you capture the scene at its best. You also feel part of a

**Amateur** amateurphotographer.



Facebook.com/Amateur. photographer.magazine

magnificent place, in a way you don't at a B&B. Turn to page 12 for James Abbott's full starter guide to wild camping. Other highlights of this varied issue include John Wade's round-up of curious cameras on page 36, and a long-term field test of Canon's exciting 85mm prime on page 43. Husband and wife photographer teams also share their experiences on page 18, adding a new meaning to the term 'wedding photography'. Nigel Atherton, Editor







#### ONLINE PICTURE OF THE WEEK

#### Colours of the **New Forest**

by Emily Endean

Nikon D610, 20mm, 1/3sec at f/16, ISO 125

This colourful scene was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Emily Endean. She tells us, 'Living close to the border of Hampshire and Dorset, I am so incredibly lucky to have this on my doorstep. The colours in the New Forest are simply perfect at the moment and that combined with weather conditions like these, well. that's photography at its most satisfying for me. The gorgeous green ferns were catching my eye and I wanted to make it my focal point, surrounded by the equally stunning heather. Photographers flock to this area in the late summer and who can blame them? It's so beautiful.'



Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.



**Send us your pictures** If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ti-media.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51. Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above. Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.



# BIG

#### Taylor Wessing Photographic Portrait Prize 2018 shortlist revealed

Four photographers have been shortlisted for the prestigious international portraiture prize, which is celebrating its 11th year of Taylor Wessing sponsorship. The portraits include photographs of a London mother holding her baby, a child from a remote village in the jungle of Sierra Leone's Eastern Province (pictured), a series on the all-female teams of drum majorettes in South Africa's Western Cape province and a double portrait of a pair of shoppers taken in London.

The winning photographer, who will be announced on 16 October, will take home a £15,000 prize and their image will be displayed as part of an exhibition at the National Portrait Gallery, running from 18 October until 27 January 2019. See npg.org.uk for more details.





#### **NEWS ROUND-UP**

The week in brief, edited by Geoff Harris



#### IGPOTY and Fred Olsen in gardening tie-up

The International Garden Photographer of the Year competition has teamed up with cruise and tour operator Fred Olsen to offer garden photography trips to places of outstanding natural beauty. The first tour is to Merano and the Gardens of Trauttmansdorff Castle, in South Tyrol, Italy, and begins on 9 May 2019. To book this tour or for more details, call Fred Olsen TravelQuest on 0800 021 3237.

#### Brexit makes Panasonic go Dutch

Panasonic is to move its European headquarters from the UK to Amsterdam in October, reportedly to avoid potential tax issues post Brexit. If, after leaving the EU, the UK government ends up slashing corporate tax rates to attract more companies, then Panasonic's Japanese tax liability could increase, according to Laurent Abadie, Panasonic Europe's chief executive.



# ThinkTank revamps popular shoulder bag

The Retrospective shoulder bag series from ThinkTank has been upgraded. Designed for a range of DSLR and mirrorless camera and lens combos, the V2.0 bags are lighter than the original Retrospective bags. Its 'Sound Silencer' closure is also improved, so users can work more quietly, the firm claims. See www.thinktankphoto. com/collections/retrospective-series.



# Instagram contest gone to the dogs

Pictures of dogs 'overwhelmed' the Photobox Instagram Photography Awards, the judges have revealed. The PIPAs attracted over 180,000 entries in less than three weeks, many of which were shots of dogs. 'We could have run an award for the best dog photos on their own such is the quality of some of the shots,' said judging chair Rory Scott. Winners will be announced on 3 October.

#### Words & numbers

The photographer is filled with doubt.
Nothing will soothe him

Raymond Depardon

Photographer, photojournalist and filmmaker



#### Wex runs 'Women in the Industry' day

Wex Photo Video has announced a 'Women in the Industry' day on 28 September — a showcase of the work of female photographers and cinematographers taking place in London, Manchester, Birmingham, Bristol, Norwich, Glasgow, Edinburgh and Belfast. The day will include workshops, photo walks, masterclasses and seminars. See events.wexphotovideo.com/women-in-the-industry.



# Canon EOS R goes full-frame mirrorless

JUST AS we went to press with this issue, Canon revealed a brand-new full-frame mirrorless

system. The 30.3MP EOS R features an SLR-like design, with a 3.69-million-dot EVF and fully articulated touchscreen. It's based around a brandnew RF mount with a 54mm internal diameter, 20mm flange distance and 12-pin data connection that Canon says allows faster focusing and increased flexibility in lens design.

Headline specs include 8 frames-per-second (fps) shooting with focus fixed, or 5fps with AF tracking. No fewer than 5,655 focus points are selectable when using the touch-and-drag AF function, and Canon is claiming the 'world's fastest AF' of as little as 0.05sec. 4K video recording is also on offer.

Alongside the camera, Canon announced four matched lenses. The RF 24-105mm f/4L IS standard zoom and RF 35mm f/1.8 IS Macro are joined by the ultra-fast RF 50mm f/1.2L and RF 28-70mm f/2L zoom. All four lenses feature an additional customisable dial that can be used to control aperture, ISO or exposure compensation.

Canon

Canon's groundbreaking ultra-fast

The camera is fully compatible with EF and EF-S mount SLR lenses, with three different mount adapters available. One of these includes a control dial, while another accommodates drop-in polarising

The full-frame

**EOS R** is based

new RF mount

around the

and neutral density filters. However

EF-M mount APS-C mirrorless lenses can't be used.

WW170

The EOS R is due to go on sale on 9 October for £2,349.99 in a kit with the basic EF-mount adapter, or £3,269.99 with the 24-105mm f/4 added – this lens will cost £1,199.99 on its own. The 50mm f/1.2 will be available at the same time for £2,349.99. The other two lenses will follow in December, with the 35mm f/1.8 costing £519.99, and the 28-70mm f/2 fully £3,049.99. Canon also revealed the £499.99

**EOS** 

EF-M 32mm f/1.4 STM for its EOS M cameras, and updated supertelephoto primes in the shape of

> the £12,000 EF 400mm f/2.8L IS USM and the EF 600mm f/4L IS USM (£13,000).

Look out for our detailed hands-on first look of the Canon EOS R next week.

The RF 24-105mm f/4L is one of



# Tamron updates wideangle zoom

TAMRON has updated its SP 15-30mm f/2.8 Di VC USD lens, which came out in 2014. The new ultra-wideangle zoom, which targets landscape photographers who use DSLRs in particular, is made of 18 elements in 13 groups, and includes an eXpanded Glass Molded Aspherical (XGM) lens element and low dispersion elements to minimise distortion and aberration.

A new Anti-reflection eXpand (AX) coating helps reduce flare and ghosting, and the front element has also been treated with a fluorine coating to resist dirt, dust and moisture. The moisture-resistant body has a minimum focusing distance of 0.28m, with a constant f/2.8 aperture across the zoom range. The SP 15-30mm F/2.8 Di VC USD G2 (Model AO41) will be available in Nikon mount on 21 September and Canon mount on 12 October. See www.intro2020.co.uk.



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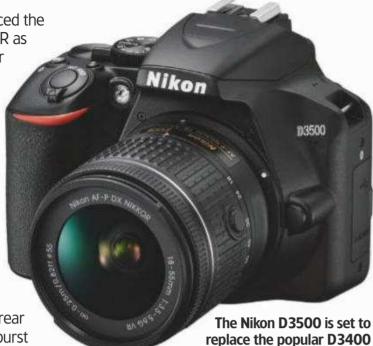
four new lenses for the EOS R

RF 28-70mm f/2L will cost £3,050



# Nikon announces entry-level DSLR

MIKON has just announced the entry-level D3500 DSLR as a replacement to the popular D3400. Nikon claims the new camera can fire off 1,550 images on a single battery, compared to 1,200 with its predecessor. Other headline specifications include a 24.2MP APS-C sensor (the same as the D3400), an EXPEED image processor, an ISO range of 100-25,600, an 11-point AF system, a 3in fixed 921,000-dot screen at the rear and five frames per second burst mode. The ergonomics have been made more intuitive, too. A simpler and more spacious button layout makes the camera easier to grip and manipulate, and the user's thumb has 'plenty of space'



to rest on the back of the camera, claims Nikon. It's a bit lighter and more compact than its predecessor too; the new camera weighs in at 365g (down from 395g on the D3400) and measures 124x97x70mm compared to the

> The new camera will be on sale from 20 September with the AF-P DX 18-55 VR lens for £499, or the AF-P 18-55 non-VR lens for £479. See www. nikon.co.uk, and watch out for a review in AP as soon as we get hold of a



take 1,550 shots on a battery review sample.

#### Sony travel compacts offer raw shooting

SONY has expanded its Cyber-shot range with the DSC-HX99 and DSC-HX95 travel compacts. Both cameras are based around an 18.2MP 1/2.3 type Exmor R CMOS sensor and Zeiss 24–720mm lens with 30x optical zoom, and can shoot continuously at up to 10fps with a buffer limit of up to 155 images. They also have Optical SteadyShot image stabilisation and Zoom Assist mode, which helps with shooting when zoomed right out. The major addition, however, is the ability to shoot in raw. The autofocus acquisition speed, meanwhile, goes as low as 0.09sec, and you also get full 4K video recording.

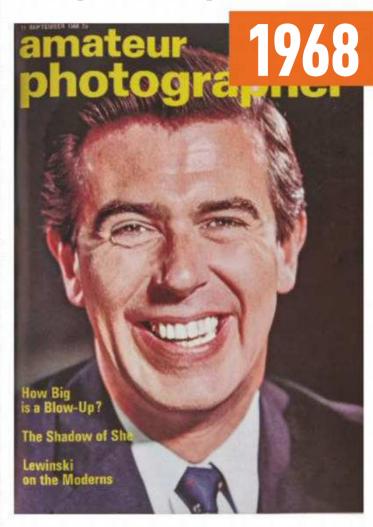


The HX95 costs £430 and the HX99 costs £450 - the extra £20 on the HX99 gets you Touch Focus and Touch Shutter functionality, along with a customisable control ring. Both cameras will be available in October this year.

**For the latest news** visit www.amateurphotographer.co.uk

## Back in the day

What was my favourite magazine like on 11 September 1968, professor?



ANOTHER SUMMER of love was just winding down when this issue of AP came out, but we weren't having any of that peace, free love and long hair malarkey, thank you very much. AP's cover featured no, not a young Ronald Reagan, but avuncular TV personality Leslie Crowther – he was very popular back then for hosting The Black and White Minstrel Show and other less controversial projects such as Crackerjack. Crowther's grinning boat race was on the cover to promote a feature on blow-ups. Other highlights of this issue included *The Shadow of She* – creative portraits using shadows, basically – and a rather Sid James-sounding piece called 'Excuse Me Miss.' Politically correct? This issue wasn't. Meanwhile Neville Maude (who sounds very sensible) tested the Minolta AL-F, while Tugores Matthias (who sounds like an anagram) wrote 'A Frenchman goes Freelance.' There's also a piece on what is modern photography? Hmm, we still don't know the answer to that one, class...



This 'modern' article looks dated, but '60s cool lives forever



### **Exhibition**

# Alex Prager Silver Lake Drive

This exhibition in London offers a fascinating mid-career survey of American photographer and filmmaker, Alex Prager. **Oliver Atwell** finds out more

'Alex Prager:
Silver Lake
Drive' runs until
14 October
2018 at the
Photographers'
Gallery in
London.
Admission is
free before
12pm every day.
Day passes cost
£4 and advanced
online booking is
priced at £2.50.

hat is it about the suburban aesthetics of 1950s and 1960s Americana that fascinates artists so much? This period of American history seems to occupy an almost folkloric territory. We can see it in the projects of David Lynch (Twin Peaks and Blue Velvet in particular) and the hit series Mad Men. It crops up time after time in our retro-obsessed age and keeps us fascinated by the stories of Raymond Carver, Richard Yates and John Cheever. The thing that perhaps all these have in common is that in the homes that sit beyond those picket-fence borders something has gone wrong. Beneath the surface, there lies an insidious darkness of alcoholism, infidelity and secrets.

American photographer and filmmaker Alex Prager is certainly a contemporary artist who is fascinated by the rot beneath 'utopia' and is clearly inspired by those artists previously mentioned. Walking around this exhibition – now on show at The Photographers' Gallery in London – you could almost believe you are seeing images from many decades ago. The attention to detail is extensive yet rarely flashy. Take her image 'The Big Valley, Susie and Friends' from 2008. The hair and clothing (such as the glasses) are key here, though in fact it's the magazine that lies open in front of the central character that anchors it. We can probably assume this image takes place around 1963. That was the year when Bobby Vinton, profiled in the magazine's pages, had his US No 1 hit *Blue Velvet* – there's that Lynch influence again.

What's especially impressive about Prager is that she is entirely self-taught. Before pursuing photography, Prager made her money flitting between roles as a receptionist, a clothing store assistant and handing out flyers for clubs. Feeling that perhaps she would be happier pushing her life into a creative line of work she visited a William Eggleston exhibition at the Getty Museum in Los Angeles and had an almost visceral reaction to the great photographer's work. At that moment, she knew photography held the key. Within a week

'The Big Valley, Eve, 2008'
she had bought herself a second-hand

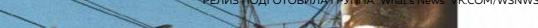
she had bought herself a second-hand camera and scoured eBay for everything necessary to build her own darkroom.

#### **Street fascination**

You can clearly see the influence of Eggleston on her work, especially in her beautiful image 'The Big Valley, Desiree' from 2008. Desiree is a character that seems to have been pulled out of Eggleston's world, particularly his image of a young redhead reclining on a lawn (Untitled, 1975). But Eggleston isn't the only photographer to inspire Prager. In fact, we can look to the whole world of street photography. She has often talked of her fascination with the genre, particularly Diane Arbus, Weegee, Martin Parr and Bruce Gilden. Prager's images do in fact feel a little like images that she's happened across during her travels around California. There's an intimacy to them; they feel real but in a way that is eerie and uncanny. In every scene, there seems to be something a little off. It's often in the face of her characters, particularly the eyes and gaze. Why is the girl in the background of the aforementioned 'The Big Valley, Susie and Friends' staring daggers at the foreground character, for example? These are all images that inspire questions and the answers will depend largely on who is looking at the image. She works in the same way Gregory Crewdson does - she wants to construct images that are



'The Big Valley: Susie and Friends, 2008'. Prager has often spoken of her fascination with street photography





# Also out now

The latest and best books from the world of photography



#### **Amaze**

By Cristina Mittermeier, teNeues, £65, 256 pages, hardcover, ISBN 978-3-96171-124-6



We've seen many travel and environmental photography books in AP but only a handful stand out from the crowd. Often the ones that leap out are by individuals who, rather than beginning life as a photographer, actually come from careers in science and

environmentalism, hence they offer a unique, informed and educational experience for the reader. This is one such volume. Cristina Mittermeier began life as a marine biologist. This collection of images illustrates her observations about our relationship with earth and sea, and the ways in which various communities across the world are able to sustain themselves in the face of a rapidly shifting global climate. Each of Mittermeier's images are utterly captivating. She switches seamlessly between colour and black & white, utilising the distinct qualities of each format to communicate to her audience the vitality of her message. Amaze is a beautiful publication and a must for fans of travel photography. ★★★★★ Oliver Atwell

#### Bau1haus - Modernism Around the Globe

By Jean Molitor, Hatje Cantz, £35, 160 pages, hardcover, ISBN 978-3-77574-468-1



While the Weimar- Dessauand Berlin-based Bauhaus art school ran from just 1919 to 1933, its influence over modernist design in Western Europe, the US, Canada and Israel is still felt to this day. In

this book, German photographer Jean Molitor has travelled the world seeking out architecture that carries the clear mark of the influential school. It is a mission he has been engaged in since 2009 and he has done a fine job of capturing the functional and sometimes splendid designs that he uncovers. Each simple black & white frame is more than enough to justify Molitor's excursions and demonstrates that sometimes it is perfectly fine to allow the subject to speak for itself. \*\*\*\* Oliver Atwell





'The Big Valley: Desiree, 2008'

ambiguous; that hint at a larger narrative and feel like they are film stills.

Unlike Crewdson – whose big-budget, cinematic and strange frames often risk overwhelming the audience with their scope – Prager allows us to be close spectators with her characters, rather than holding us at a distance. This is her great success. You don't stand back in awe; you want to get close and drink in every detail. Each of her characters (and there are often many in one image) has

been carefully constructed to make you believe they have their own thoughts and dreams; that they are more than this one image and they will soon leave the frame and go off into their own little narratives.

Prager's work is a fascinating and fantastic thing to behold. The images are beautiful and will likely leave you pondering their meaning for some time after. You may ultimately feel they mean nothing. But then life doesn't always have to mean anything at all.

n Instagram takeover – where a third party is invited to take charge of a company's Instagram account – comes with a certain amount of risk. The host wants the guest to post content that supports its brand values, while the guest wants to reach a wider audience, creating a lift in sales or general awareness of a product or project. Most of the time, this is a mutually beneficial exercise. However, as with all takeovers, hostilities can arise, and that's what happened on the World Press Photo (WPP) account in July this year.

Award-winning freelance photographer Alessio Mamo was invited to take over the WPP feed, and he chose to showcase photographs from a series he completed in 2011 entitled 'Dreaming Food'. The pictures were made in the states of Uttar Pradesh and Madhya Pradesh, and they show villagers positioned behind a red table laden with fake (plastic) food. Mamo asked the participants to cover their eyes and dream about the food they would like to find on the table.

#### Striking, but in good taste?

There's no denying the images are striking, but the Dreaming Food series left some Instagram users with a bad taste in their mouth. Mamo was accused of 'poverty porn' – creating images that trigger an emotional response, without revealing the bigger, more complicated, picture. Images such as these suggest poverty and hunger can be dealt with relatively easily, but in truth a solution often requires change and commitment from local government, landowners, communities and individuals.

One follower particularly offended by the series was Olivier Laurent, photo editor for *The Washington Post* and former editor of the *British Journal of Photography*. 'This was a very badly-thought concept,' he declared. Having received a public flogging Mamo issued a statement defending the series. 'The people I photographed were living in a village and they were not suffering from malnutrition any more, they



account he was ill-prepared for the fallout

World Press Photo's Instagram feed showing one of Mamo's 'Dreaming Food' pictures

#### 'Is it the context (i.e. Instagram) that exacerbates the issue?'

were not hungry or sick, and they freely participated in the project,' he urged, before revealing that he had received an unprecedented level of abuse over the work since it appeared on the WPP feed.

This work raises several questions. Have we become so desensitised by images of poverty that artists are going further out of their way to shock us? Did Mamo become so preoccupied with creating art that he forgot to check his ethics? Is Mamo solely responsible for the offence? He may have created the work, but an (unnamed) Indian NGO assisted him with the logistics. What's more, the series was praised at the International Festival of Photojournalism Visa pour l'Image in 2012, exhibited at the Delhi Photo Festival in 2013, and given a platform by the WPP in 2018, so is it the context (i.e. Instagram) that exacerbates the issue?

Personally I'm not a fan of the series

– I just don't think it works – but it does
encourage debate and that, I'm sure, was
Mamo's intention from the outset.

**Tracy Calder** has more than 20 years of experience in the photo magazine industry. She has written numerous photography books, including one on close-up and macro photography (her specialist subject), and is the co-founder of Close-up Photographer of the Year. Visit **www.cupoty.com.** 

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 24 and win a year's digital subscription to AP, worth £79.99

#### In next week's issue

On sale Tuesday 18 September



#### **SECOND-HAND SPECIAL**

# Success on a shoestring

You don't need expensive kit to win photo contests - eight pros tell you what they used



#### **Closing the sale**

Turn your old, unused gear into cash with Angela Nicholson's top tips

#### **Bargain hunt**

A second-hand lens round-up; Audley Jarvis highlights their pros and cons

#### **Used & approved**

Michael Topham speaks to second-hand stockists about their interesting used kit



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### Technique wild camping

# Arrive late,

Give your landscape images an unfair advantage by camping at photogenic locations. James Abbott shares practical tips for staying in the great outdoors

othing beats being out in the great outdoors shooting landscapes at the golden hour. But the problem with shooting at sunrise and sunset, particularly in the summer months, is that they can be extremely early and late, respectively. Throw in a drive and a two-hour trek to the location into the equation, and it quickly becomes apparent that you may as well stay up all night. But, it doesn't have to be like that; there's a much simpler solution that will give you plenty of sleep.

With wild camping you're on location at the best times to shoot landscapes, and if you plan carefully you can pick locations suitable for both sunset and sunrise, astro shots and of course a shot of your tent lit from the inside at dusk. You don't have to spend a fortune on camping equipment either; just a few hundred pounds will get you a lightweight tent, warm sleeping bag, sleeping mat and a hiking rucksack which might all provide years of use.

#### Backpacking tent A one- to two-person hiking tent will weigh between 1.5kg and

2.5kg, with the most expensive models being the most lightweight.

#### **KIT LIST**





#### **James Abbott**

James is a landscape and portrait photographer based in Cambridge. He's also a freelance photography journalist and editor specialising in photography techniques, tutorials and reviews. See more of his work at www.jamesaphoto.co.uk

Don't forget campsites

If trekking up a mountain carrying all your photography and camping equipment isn't your thing, that doesn't mean you can't enjoy the great outdoors and stay as close to your desired locations as possible. Everything you need for a wild camp could weigh 10–20kg, and carrying that up a mountain is hard yet rewarding work, but only if you can manage it.

Staying at campsites means you won't have to carry a heavy backpack, and you can still enjoy simple luxuries such as toilets, hot showers and other facilities that will help to make your stay more comfortable. The main thing is that you're close to desired locations, and campsites are often closer to more remote locations than hotels or B&Bs.

Another advantage of the campsite option is that you can use a much larger tent than if you were wild camping, which in turn means you can have a more comfortable bed and generally more space to move around. You'll still have to get to your desired locations for sunrise and sunset, but this may only mean waking up an hour or so earlier than if you were on location.



with a capacity in the region of 60-75 litres so you can comfortably carry everything you need.



#### Camera insert

Use a camera insert such as the Tenba BYOB 10 which will keep your camera safe when carried in your main backpack.

## Technique wild camping

# A tale of two cam

Things don't always go to plan, but there are ways to maximise photo opportunities and remain motivated

hen you're up in the mountains only one thing is certain – that conditions can change in an instant, and the weather may be the complete opposite of the forecast. Checking the weather report before leaving, however, remains important, and there are mountain-weather forecasts that can be found online.

On a recent wild-camping trip to Snowdonia, this was exactly what happened on the first night. After a gruelling climb to the Snowdon summit, despite clear skies and calm weather being forecast, the summit was covered in thick cloud and extremely windy. So, with sunset just over an hour away I headed down the Watkin Path to set up camp at a location I'd found on my OS Map when planning the trip.

At 4 am my alarm went off and I tentatively unzipped my tent to see what kind of a morning I'd woken up to. Unfortunately, my location was shrouded in thick cloud, or 'clag' as it's often referred to. By the time the sun would be high enough to break up the cloud the light wouldn't be favourable, so I made the tough decision to head back to my car to plan the second day and replenish my food and water.

Things can only get better The plan for day two was to camp on Glyder Fach, which is a fantastic location for sunset, sunrise and astro photography. Looking at the PhotoPills app I knew that the moon was going to be rising at 9pm, and it was going to be in the same part of the sky as the Milky Way, so sunset and sunrise would be my focus.

Later that day I drove back to the Ogwen Valley where I could park my car and walk to Cwm Idwal and take the Devil's Kitchen route up to the Glyders. The walk was hard work in the 30°C heat, and carrying an 18kg backpack wasn't helping. But after many breaks and quite a few Fruit Pastels, I reached the summit of Glyder Fach and set about looking for a flat piece of ground to pitch my tent.

At this time it was about two hours before sunset, so I decided to set up camp early and explore the area for suitable viewpoints for sunset and sunrise. The sky was still fairly clear, but clouds were moving in from the south so there was potential for a more impressive sunset than the previous evening.

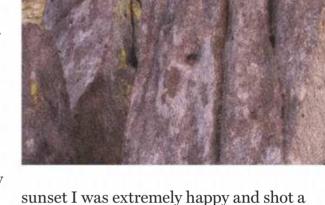
#### **Candy floss colour**

My plan for sunset was to shoot a classic composition of Castell Y Gwynt - a jagged outcrop that looks like something from Game of Thrones. I found my shooting position and waited as cloud came into the shot and the scene was filled with bright pink light. The fluffy clouds looked like candy floss, and after the previous night's

back to my tent. It was now after 10pm and still fairly light so I set up my camera to shoot a glowing tent shot. After another hour of waiting I was able to take the image I wanted, and seeing the moon was as bright as it was, I knew that there was no chance of astro photography tonight, so I went to bed ready for a second 4am alarm.

number of compositions before heading

After thick cloud the first morning I was slightly more anxious about what I'd wake up to. When I emerged from my tent I was



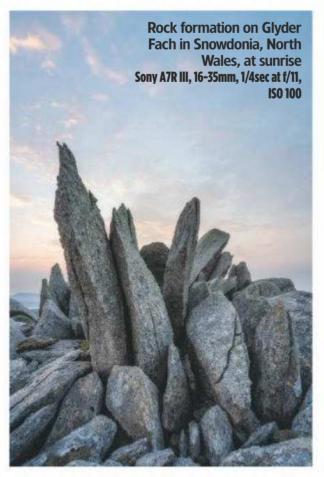
**Castell Y Gwynt in** Snowdonia at sunset Sony A7R III, 16-35mm, 4 sec at f/8,

**ISO 100** 

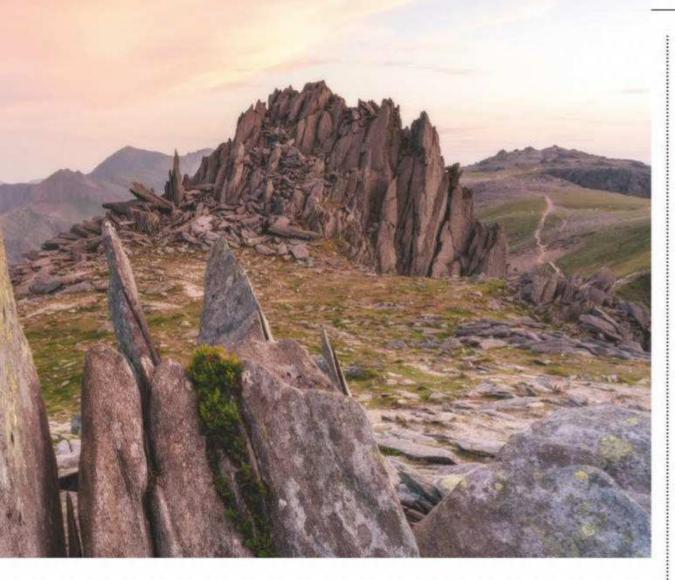
#### IS WILD CAMPING LEGAL?

Wild camping is actually illegal in England, Wales and Northern Ireland, with Dartmoor being an exception. You can camp with the permission of landowners, but this isn't always possible to obtain. In places like the Lake District and Snowdonia wild camping is often tolerated away from roads, buildings and enclosed farmland. As long as you respect the land and don't turn up to have a party, you'll generally have no problems. The key to success is to arrive early, pitch up just before sunset, and pack up early the next morning just before sunrise so you're ready to shoot as the light gets good. You should leave no trace of your camp.

In Scotland, things are slightly different, and vou can camp almost anywhere as a result of the Land Reform (Scotland) Act 2003. As long as you're not camping on enclosed farmland, in someone's garden or in a park, you'll have no problems at all. When it comes to wild camping, common sense and respect prevail.







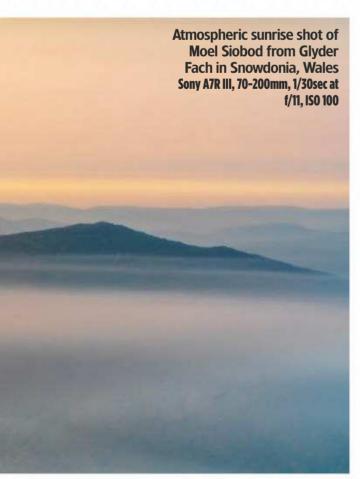
greeted with amazing cloud to the east which was just beginning to pick up the colour of the rising sun, whereas facing north-west towards Snowdon there was mist and a lot of haze.

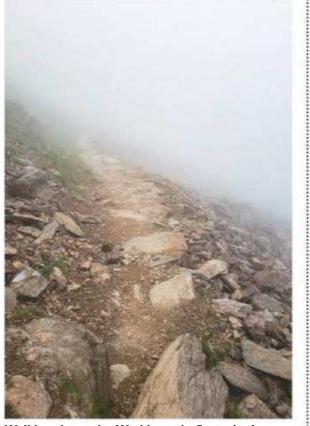
I headed over to the Tryfan side of the mountain to hopefully capture this iconic mountain in a sunrise shot, but here too the haze was extremely thick in the valley. I took a few shots before heading back to the side facing Snowdon, where I was able to take an atmospheric shot of Moel Siabod shrouded in mist. It certainly wasn't the cloud inversion we all dream of,

but it was still a pleasure to experience.

Once the sun had risen further it was time to head down and enjoy a cooked breakfast and mug of coffee before the four-hour drive home. Despite tricky conditions throughout the short trip, it was still possible to get some images I was happy with – shots that certainly would have required a lot more work and effort if I'd not camped on location.

And as always, if you don't try, you'll never have a chance of shooting locations in the conditions you dream of, so overall it was a great trip.





Walking down the Watkin path, Snowdonia Samsung Galaxy S8, 4.2mm, 1/200sec at f/1.7, ISO 50

### **Top tips**



Plan your trip

It goes without saying that planning your wild-camping trips will make them easier and more enjoyable. OS Maps and Google Maps are a great way to plan routes and find potential locations, and if you're using the OS Maps app you can download routes (GPX files) that other people have created and use these in conjunction with the GPS on your phone.

Carrying enough food and water is essential, and there are lots of options available ranging from dehydrated meals that simply need water, to ready-cooked meals that can be eaten hot or cold. In the summer eating cold food is no problem, but in winter hot food and drink is a great way to warm yourself up. And most important, don't forget to tell someone where you're going and how long you'll be.



#### Keep camera kit to a minimum

When you mix photography with wild camping you quickly realise how little kit you actually need when you're out shooting landscapes. Of course, when you're out for the day there are all sorts of things that are nice to have in case you need them, but when you're hiking with a heavy backpack it is ideal for you to get your kit down to the bare minimum possible.

A camera and wideangle lens is a must, and if you have one it pays to carry either a superzoom or a medium telephoto such as a 70–200mm f/4. A shutter remote, spare battery and some simple lens–cleaning accessories are also helpful. Finally, don't forget your filters and make sure they're safely packed to avoid damage in transit.

## Technique wild camping

How to execute a wild camp

Use digital and paper maps

Technology is amazing, and the ability to pinpoint your location using OS Maps on your phone makes life so much easier. But what happens if you drop your phone or the battery runs out? For these two reasons alone, it's essential to carry a traditional map and compass because these could be lifesavers in a difficult situation.

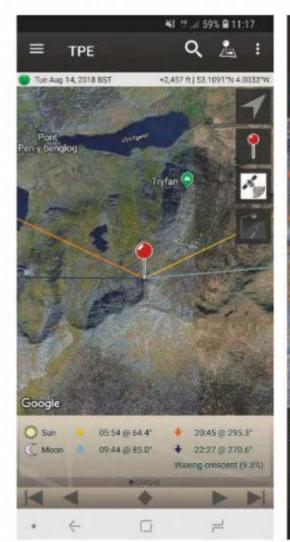
The great thing about buying OS Maps these days is that they come with a digital download of the map which can be saved in the OS Maps app on your phone or tablet. I rarely use a paper map myself, but I always have one with me just in case there's a problem with my phone; you really need to know exactly where you are if a storm or fog rolls in and reduces visibility because a cliff may only be a few metres away.



#### Use photo apps to plan shoots

Two of the most popular apps for photographers are The Photographer's Ephemeris and PhotoPills; both allow you to plan shoots using Google Maps, and provide information about things like sunrise and sunset times and position, moonrise and set, and also the moon phase. PhotoPills even includes functionality to help you locate the Milky Way – perfect for clear nights in the mountains.

You might be surprised to hear that on many mountains in Snowdonia and the Lake District you can get a 4G connection, which is fantastic from a safety point of view, but it also means you're able to use photo apps that require a network connection to function.







#### What to take

We've already covered the basics of photography kit and camping equipment, but when venturing into the mountains where weather can change in an instant, you need to have everything you could possibly need. But this, of course, must fit into a single backpack. Waterproofs and a warm jacket are a good idea even in summer, and do make sure you have a complete change of clothes, in case you get wet in a storm.

You'll also need plenty of water to drink, but at 1kg per litre it really does add to the weight. Carrying 2–3 litres works well in summer, and if you require more water you can either boil water from a stream or use a water filter to purify. And don't forget a plastic trowel and toilet paper.

#### Essential items

First-aid kit Whistle Hand sanitiser Torch (x2)

Spare laces High-protein food Spare clothes in a dry bag Water

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS



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EXPERIENCE BETTER



# Amarriage made

What is it like when you and your partner are both photographers? Keith Wilson speaks to three couples who have highly successful photographic marriages

> hotography is often described as a solitary pursuit, undertaken by individuals answerable only to their own creative instincts. It's a description that suggests there is no place for another person's input, let alone teamwork. And as for social interaction, well, let's leave that for when the light's gone and it's time for a drink.

Now, however, an increasing number of 'photo couples' are gaining attention and critical recognition for their work. Last year, the wildlife and landscape photographers Orsolya (Orsi) and Erlend Haarberg were keynote speakers at many of Europe's nature photography festivals as they presented images from their latest book, Laponia—Majestic Stillness. The book is the result of a three-year project documenting one of Europe's largest wilderness areas. Laponia is an area of Swedish Lapland, located above the Arctic Circle and accessible only on foot. The Haarbergs made many expeditions, camping for weeks at a time and carrying all their provisions, totally dependent upon each other. 'Luckily,



Two female ptarmigans balancing on a snow-covered ledge, Sarek National Park, Laponia, Sweden Nikon D800E, 300mm f/2.8, 1/1250sec at f/8, ISO 400



this area before, so we knew how far we could travel,' Orsi recalls. 'Our stays in the wilderness have been very challenging, but always achievable. For the sake of photography, sometimes we took chances, but luckily things always turned out right.'

#### **Tents and trees**

Their first time together in a tent wasn't quite so smooth - a few months after their first meeting in 2004 in his native Norway, Erlend took Orsi on a mountain hike to photograph reindeer. Orsi had recently arrived in the country from Hungary to undertake a PhD research scholarship in wildlife management. Erlend takes up the story: 'The first trip we had together almost became our last! This was an area where I have had many great experiences and I was eager to show her, but the trip did not go to plan. There was a lot of walking



with heavy backpacks, without finding any animals. The first day ended with a fierce quarrel about where we should place the tent. Not exactly a good start.'

The first meeting of British wildlife photographers Sarah and Andy Skinner was less onerous. Andy explains: 'Let's just say I never expected to meet my future wife while I was hanging from a tree.' It was 1996 and Andy was working as a professional arborist. 'Sarah had moved back from university to her mum's house. I had to carry out some pruning work to a tree opposite, and she came out and started cleaning her car. We made eye contact a few times and you could say it took a little longer than usual to carry out the pruning work.'

The Skinners have been married for 16 years, and it is their shared passion for nature and photography that has sustained their life together as leaders of photo safari tours, primarily to Botswana, Uganda and India, through their company Images of Wildlife. While they work closely together, they maintain a stylistic difference with their photography, despite being drawn to the same subjects. Sarah explains: 'I love how Andy always likes to inject a creative style using different techniques, never afraid to take risks and experiment. This always results in some interesting images and compositions.' Andy continues: 'For me it's about how she captures a mood of a scene so beautifully and her wildlife portraits. This is where her love of wildlife shines through.'

The difference in styles is more marked with the Haarbergs. Erlend was already an established wildlife photographer before meeting Orsi, who has since earned wide acclaim for her landscapes. However, this obvious separation of subject interest doesn't mean they ignore each other's work. In fact, Erlend clearly admires his wife's approach: 'She doesn't do things by half. When she sees the

Siberian jay in the old pine forest of the Stora Sjöfallet National Park, Laponia, Sweden Nikon D3S, 14-24mm f/2.8 at 14mm, 1/3200sec at f/11, ISO 1250



Orsolya and Erlend
Haarberg are
award-winning nature
photographers based in
northern Norway. Their
latest book, *Laponia— Majestic Stillness*,
can be ordered online,
price €42, at www.
haarbergphoto.com/
laponia/en.

potential in a subject, she has unlimited patience to wait for the right conditions. Her perfectionism in every aspect of image making – from the planning phase, through field work to image processing – made me much more aware about my approach to my own work.'

For landscape photographers Ted Leeming and Morag Paterson, there is a more unified objective to their compositions as they seek to depict their surroundings as abstract impressions with a singular voice. Whether Ted or Morag triggers the shutter, their fine-art prints are all signed as 'Leeming + Paterson'. Their photography was markedly different when they first got together in 2006, but there was enough respect for each other's work for one to inspire and influence the other. Although Morag admits Ted's studies of smaller rivers and moss-clad trees influenced her later images, it is Ted who has experienced the

#### PHOTOGRAPHIC COUPLES

greater transformation in style since the couple began collaborating. He says: 'Morag showed me an entirely new way to look at the world, refusing to accept conventional thinking. Once I recognised this, it opened a whole new world for me.'

This joint interpretation of the landscape is best demonstrated by their 2014 book, Zero Footprint, a homage to the changing mood and light of the Glenkens in Dumfries and Galloway, Scotland. Every image was taken from the same spot on their kitchen patio (hence the book's title) but the variances in light, season, weather, focal length and direction meant no two images were the same. Four years on, they continue to make abstract impressions of their surroundings, only this time from the Ligurian coast in north-west Italy.

#### Strengths and preferences

When on safari and confined to their vehicles, Sarah and Andy Skinner are also faced with the same subject to photograph, yet they try to avoid duplication. But, as Sarah admits, it does sometimes happen: 'I always know Andy will be keen to capture movement, and although I sometimes do the same we try to avoid doing this at the same time. Instead, I might focus on more environmental images. As a result, we often come out with very different images to each other at the same sighting.'

This recognition of each other's preferences is an important aspect for each of the couples to ensure the widest variety of images from a field trip, even when sharing the photo credit, as with the case of Leeming + Paterson. Morag



The evening sea at Albenga, Liguria, Italy Canon EOS 5D Mark III, 100-400mm at 100mm, 0.4sec at f/16, ISO 100



Leeming + Paterson specialise in abstract representations of the landscape Canon EOS 5D Mark III, 100-400mm at 400mm, 1/5sec at f/36, ISO 100

explains: 'We're quite good at divvying up a shoot when we have time pressures on a commission where we usually split [the work], with Ted taking the wider and more tripod-based shots, and me going for longer lens work and experimenting with motion blur. Having said that, we can inadvertently have a complete and unintended role reversal at times.'

Below left: 'The Onlookers' by Andy Skinner Nikon D810, 200-400mm at 300mm, 1/5sec at f/11, ISO 72

Below right: 'Framed by a Giant' by Sarah Skinner Nikon D500, 500mm f/4, 1/800sec at f/4, ISO 125 Such an empathic understanding of each other's viewpoint is no doubt essential for a smooth-running partnership, but when it comes to competitions and award success, doesn't rivalry sometimes get in the way of domestic harmony? The Haarbergs, who won more than 30 awards for their photography last year, including European Wildlife Photographer of the Year for Erlend,







are probably best placed to answer. Ever diplomatic, Orsi says: 'Awards are a positive feedback that are nice to receive, but we don't give them too much importance. We have different priorities and interests in photography, but we often share our goals and projects, so there is no reason to compete.' Sarah is a little bit more forthcoming: 'I would be lying if I said there wasn't a little



friendly competition between us. We feel that's healthy as it ensures we continue to push ourselves.'

#### Lens differences

Unsurprisingly, all three couples use the same camera systems - Ted and Morag shoot with Canon (although Ted also uses a Sony Alpha 7R II), while Andy, Sarah, Orsi and Erlend are Nikon users. Being wildlife photographers, Sarah and Andy both reach for long telephoto prime lenses before any other, but Andy prefers the Nikkor 600mm f/4 FL ED VR to Sarah's Nikkor 500mm f/4 FL ED VR, thereby avoiding an unseemly tussle over 'the big lens'. For Ted and Morag, there is a greater variance in lens choice that is indicative of their different ways of observing the same scene. 'Ted will have a few more at the wider end of things,' says Morag. 'He is seriously in love with his Zeiss 25mm and 55mm lenses, whereas more often I'm in the 100-400mm range.'

As they often camp in remote areas, Orsi and Erlend keep their equipment to a minimum and share their lenses, particularly the Nikkor 105 mm f/2.5 Micro, 12-24 mm f/2.8



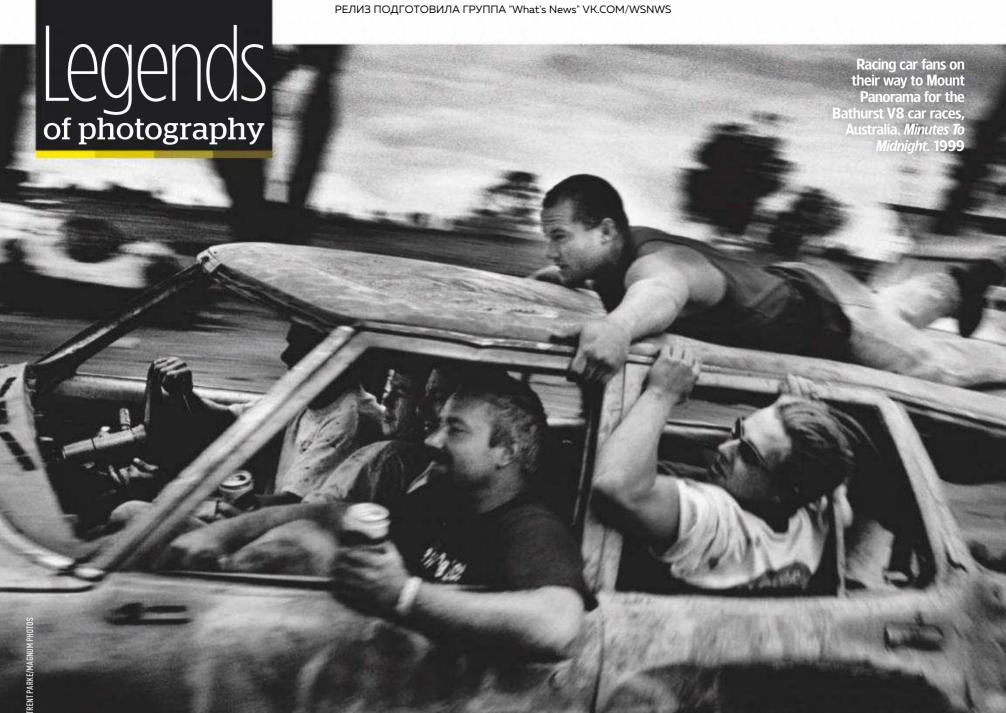
Sarah and Andy Skinner run wildlife photo safaris in Botswana, Kenya, Tanzania and Uganda, as well as in India and Canada. For bookings in 2019 see www.images ofwildlife.co.uk.



Ted Leeming and Morag Paterson run workshops in Italy, Iceland and the Faroes. Founders of the Zero Footprints project **www.zerofootprints. org**, their book, *Zero Footprint*, is available from www. leemingpaterson.com

and 17-35mm f/2.8 zooms. But when it comes to their personal favourites, Orsi can't let go of his Nikkor 80-400mm f/4.5-5.6G ED VR. 'I love the VR function in the windy, low-light Scandinavian winter conditions,' she says. For Erlend, his focus on birds and mammals means his first choice is the Nikkor 500mm f/4E FL ED VR.

So, with the gear divided and sorted, subject and vantage point decided and tent site agreed before the pegs are nailed, is there any other key advice our couples would give to partners wanting to press the shutter together? Andy Skinner takes the plunge: 'Don't be afraid to be totally open with each other and give constructive criticism of each other's work - always be honest. It's about recognising that it's perfectly OK to say to your partner you may not like an image, as long as you can articulate the reasons why. After all, photography is very subjective. Above all, never take your partner's feedback personally. We apply this very piece of advice when we are choosing images for our website then, it's about the merits of an image and not who took it.'





# Trent Parke

Trent Parke realised his photography was taking him back to his childhood.

Ailsa McWhinnie learns more

orn in New South Wales, Australia, in 1971, Trent Parke first picked up a camera – his mother's Pentax Spotmatic - when he was 12 years old. It was also his mother who oversaw him as he made his first black & white prints in the family's rudimentary darkroom (which doubled up as the laundry room). However, her influence came to a tragic end with her sudden death from an asthma attack to which Parke, who was aged 13 at the time, was the only witness.

Although he admits to blanking out the experience, he continued to use the makeshift darkroom, making bits of money from photography on the side, while he pursued his first love of cricket. Photography, however, was taking over, and his growing fascination with it would in 2007 eventually lead to him becoming the first - and indeed still the only -Australian photographer to be accepted as a full member of Magnum Photos.

To call him a street photographer would be to

undersell the achievements of the 47-year-old. No Cartier-Bresson wannabe, Parke was placed in the World Press Photo in 1999, 2000, 2001 and again in 2005. He also won the W Eugene Smith Award for humanistic photography in 2003, with his major body of work Minutes to Midnight, which was the result of a 56,000-mile road trip he took around Australia with his wife, the artist and photographer Narelle Autio. In the images, he explores the Australian outback - its deserted towns and disenchanted people – and its uneasy contrast with the country's major cities. The grain, contrast and deliberately blown highlights of the black & white images serve to emphasise the rawness and tension inherent in the subject matter.

#### Life and death

It was with his project *The Black Rose* that he eventually found he was able to face up to his mother's sudden death. The name came about after Parke took a cutting of a bizarrelooking plant while travelling

through Victoria. On researching it, he learned that the black rose symbolises 'death, or the completion of a long journey'. This discovery coincided with a move from the bustle of Sydney to the slower pace of Adelaide – a by-product of this was that it gave him time to observe his young sons growing up and enjoying the sort of carefree childhood that his mother's death had robbed him of.

The seed was sown, and, as Parke said, 'I began writing and taking photographs, as I sought to get those memories back.' The resulting body of work – which took seven years to complete before it went on to become a major exhibition at the Art Gallery of South Australia in 2015 – comprised 14 diaries and images culled from many thousands of rolls of film exposed across Australia's vast expanse.

In an interview with *The Australian* newspaper, shortly before the opening of the exhibition, Parke said, 'You get life and death, dark and light – that's very important in my work.'



# Photographica 25 September 23 October



#### Handled with care

We recently sold two Ilford Witness cameras, each with a legendary Dallmeyer Super Six lens: they sold for £18,000. We are always taking in consignments for all our sales and are very happy to visit as we travel around the country picking up collections of cameras and photographs. We are now the largest UK camera auction house.

For further information on our auctions, to consign or to get a valuation, please contact Paul Mason or Hugo Marsh + 44 (0) 1635 580595 or hugo@specialauctionservices.com

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# Inbox

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#### LETTER OF THE WEEK

### A new friend

It was earlier this year when you printed my letter asking what I could do with my redundant film-processing equipment, including enlarger and associated gear. It certainly raised some interest resulting in contact being made with some of your readers and an interesting dialogue too about their photographic interests and aspirations. In the process, I feel I gained friends whereby we could, if we wished in the future, contact each other about our favourite subject.

For two of us – that is myself and my new friend Bill – it resulted in a meeting where I enjoyed his hospitality and gained a further insight into his interests, while he benefited with the delivery of all my equipment plus a couple of my cameras which also appealed to him. I am sure that we will be in contact in the future, too.

So this is to thank you for your advice and assistance and for providing a further benefit for a few of us by being *Amateur Photographer* readers.

#### **Martin Pagett**

How lovely, Martin. I'm glad we have helped you to make a new friend — Nigel Atherton, editor



#### D850 or Z7?

I'm writing with regard to your review of the new Nikon Z 7 mirrorless model in AP 1 September, which I read with interest. I wonder how these new cameras will affect the sales of current models like the D850?

I own a D750 and was thinking of buying a second body sometime soon, so the D850 would have been on my shopping list. However, with the new mirrorless models on the horizon, I'm going to hold fire until I can handle them for myself and decide which suits me best — and I can't be the only one.

Also, I guess that lots of current D850 owners will be selling them to finance the purchase of one of the new mirrorless models, so will

the demand and prices for the 'old' full-frame models fall?

Thanks for your excellent magazine which arrives on my doormat every Saturday and never fails to interest me and inspire me to take better pictures. **Ralph Jones** 

Whenever a new camera comes out, the previous model falls in price and you are able to find more of them second-hand. It's a canny way to buy gear. Although the Z 7 is not a D850 replacement there will probably be many owners switching systems. But you're right to wait to handle the Z system before making a decision about whether it is right for you – Nigel Atherton, editor



Nikon's first full-frame mirrorless system prompted several reader comments

# Nikon moves on, like everyone else does

I enjoyed your review of the Nikon Z 6 and Z 7 (AP 1 September), but what happened to the red stripe that Nikon cameras always had? The cameras looked a lot like clones of the Sony full-frame cameras that your magazine said were ugly and difficult to grip with a big lens attached?

I don't see why people should complain about the new lens mount; things are always evolving. You couldn't make a lens off your Nikon F work properly on a Nikon D5, so you have to expect change.

I am a big user of Canon cameras, but it doesn't bother me that they did away with the FD mount in the 1980s. The last Canon camera I used with an FD lens was an old F1n that was sold on eBay 20 years ago.

People will go out and buy the new lenses and stick the old ones on eBay too.

One question remains: why the 50mm f/1.8 in the new mount? Surely an f/1.4 would be better.

#### Andrew S Redding

#### Buying with your eyes

Car makers, fashion houses and restaurants are among many who know it, but camera makers tend to forget it. The truth is that many customers 'buy with their eyes', and it's been proven repeatedly. Having the right look counts for a lot of persuasion, so the current unanswered question is about the visual appeal of the muchheralded new Nikon mirrorless camera. Diehard Nikon followers will probably be satisfied, but those

without a brand link might well prefer to look elsewhere.

Style over substance can be a pitfall and visual attraction is often only the start. When you consider Nikon could have started with a clean sheet for this major breakthrough you can only wonder why the camera looks the way it does.

#### **Gary Knowles**

A part of me would have loved Nikon to have taken its design cues from the FM2. The Df was inspired by it but was too big to be a digital version. With the Z system they actually could make a digital FM2 for the 21st century much more akin to the size of the original. In the meantime making a mirrorless version of the hugely popular D850 (AP's current Product of the Year) isn't a bad way to kick off the new system – Nigel Atherton, editor

#### Savour the moment

I very much enjoyed Amy Davies's *Viewpoint* (AP 25 August) and think she is completely correct: there is a fine line between being an enthusiastic photographer and enjoying the moment, and letting photography take over to such an extent that enjoying the moment is completely subordinated to the endless, frenetic pursuit of photo opportunities.

I have very good experience of this latter phenomenon at first hand, from the days when I took clients on safari in Kenya, looking at animals and birds. I was already a photographer in those faroff days and so could get our party into viewpoints that promised good photographs - but when I did so I noticed two clear types of behaviour. There were those in the party who spent the whole time either with their eyes glued to their viewfinders or changing their films (there were only 36 frames per cassette in those pre-digital days), and there were those who, as well as taking a few photos, also savoured the moment – the place, the sounds, the smells, the whole experience. The second group would have come away with fewer images, and probably not such photographically perfect ones, but added to all their other memories of the moment, those fewer images would undoubtedly help them to recall 'what it was like being there', which is something I always try - sometimes successfully, sometimes not - to instil in my photographs.

And these thoughts apply even more, in my and Amy's view, to subjects and places that, as she puts it, 'have been photographed to death'. After all, which is going to be more important: spending endless time and energy trying to make your photo stand out from the millions that have already been taken of whatever it is you're pointing your camera at, or simply taking some reasonably quick, off-the-cuff record shots and actually enjoying where you are?

As Amy says, it's the 'qualityover-quantity approach'. And as much as anything, it's the quality of life over quantity approach.

#### **Adrian Lewis**

#### Faulty memory

While I do wholeheartedly agree with Amy Davies (Viewpoint, AP 25 August) that there are times when we should simply enjoy the moment rather than photograph it. I have a different 'take' on two of her other comments: that a 'study suggested you're less likely to remember something if you

take a photo of it' and 'sit on a hard drive which I may never look at'.

My screensaver on the iMac pulls in photos from my hard drive so I do see them, plus I have other images running as a slide show on my TV and others on smaller digital photo frames around the house. I'm proud of my photos, I want to look at them, recall the occasion and, in this way, it is those events which I do remember. As confirmation of this, there have been numerous times when other members of my family have referred to some event, outing or visit, and I have no recollection. When I check, I realise that, for whatever reason, I took no photos at the time.

#### Mike Dodman

I'm exactly like you, Mike. If I have no photos of an event then within a few years it's like it never happened. No memory at all. Conversely some of the memories I thought I had of past events turned out, on reflection, to be a playback of my photos of it - Nigel Atherton, editor

#### British-made cameras

Although we are good at design, manufacturing high-precision products in quantity is where we fail. The pre-war Compass camera was designed in England but had to be made in Switzerland by Jaeger-LeCoultre, the watch makers, as no one on this side of the Channel had the skills. The Ilford Witness was another failure because although it was designed in the late 1940s it took several years before it came onto the market as it was impossible to find a firm to make it in quantity. Only around 320 were made and Leica then produced the M3. Our success was found in the Kodak Brownie 127!

#### **James Styles**





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## Round Seven World in motion

Recording action can be tricky, so be prepared to experiment. We are looking for shots of anything in the process of moving – from cars to animals, waterfalls or sports people. Alternatively, you might decide to move your camera up and down or from side to side during the exposure to create an Intentional Camera Movement (ICM) shot.

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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



#### **Bernard Dawson, Holt, Norfolk**



Bernard has been an amateur photographer for over 50 years, having been started off by his father who was also a keen photographer. As a naturalist, his favourite subjects are macro shots of insects, but as this selection shows, he also

has a penchant for abstract forms. Bernard loves that photography encourages him to visit interesting places, making him look more closely at the world around him. At the moment, Bernard is experimenting with in-camera multiple exposures and intentional camera movement (ICM).

#### Arterial

■ Taken at a pond in Holt Lowes, Bernard liked the way the sunlight was highlighting distorted shapes in the water.

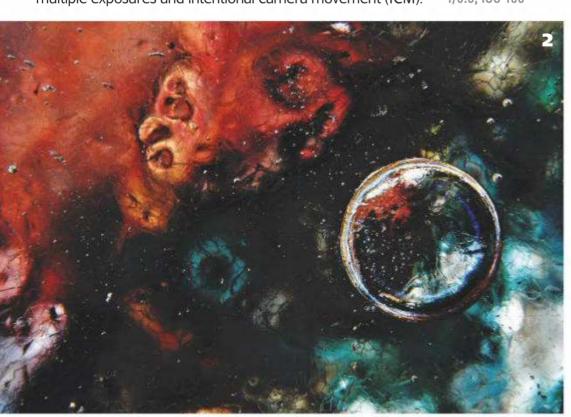
Sony DSC-H1, fixed lens, 0.8sec at f/6.3, ISO 100

Odyssey

The main challenge for this

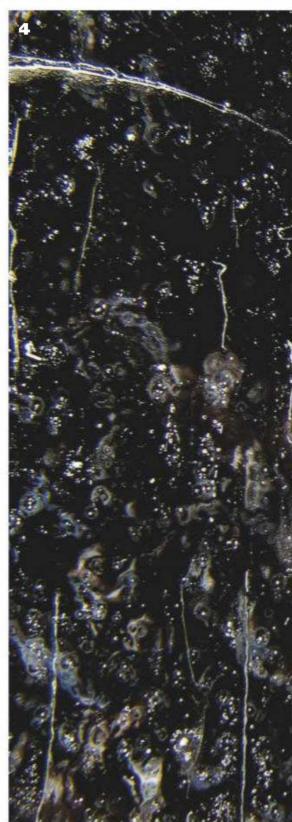
bubble image was keeping the camera still during the required lengthy exposure. Sony DSC-H1, fixed lens, 2.5sec at

f/5.6, ISO 100



Visions

3 Bernard couldn't resist taking this shot, with its apparent face staring back at him. Sony DSC-H1, fixed lens, 0.4sec at f/6.3, ISO 100





#### YOUR PICTURES IN PRINT

# Manfrotto The Reader Portfolio winner chosen will receive a Manfrotto PIXI EVO tripod worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



co.uk/portfolio



Spiral

This striking subject reminded Bernard of a miniature catherine wheel.

Sony DSC-H1, fixed lens, 0.8sec at f/6.3, ISO 100

Fusion

6 Another image taken at Holt Lowes. For Bernard, the subject conjures up images of a Picasso painting, an artist he has always had a liking for.

Sony DSC-H1, fixed lens, 1.6sec at f/6.3, ISO 100



Beyond

5 Bernard was attracted by the glow at the end of the red lines, which reminded him of the lures used on deep sea fish.

Sony DSC-H1, fixed lens, 2sec at f/6.3, ISO 100



# Technique





■ Rotolight AEOS
This disc-like LED can be used in the studio or on location. It offers both powerful constant LED illumination and High Speed Sync flash, with an optional battery pack that offers five hours of use.



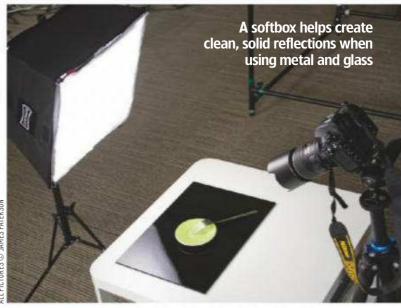
Rotolight NEO 2
The NEO 2 is the most portable light in the Rotolight range.
Like the AEOS, it also offers a combination of bright, constant LED illumination and High Speed Sync flash.



15 September 2018 | www.amateurphotographer.co.uk | subscribe 0330 333 1113







# Light

With continuous lighting, polished product shots and carefully crafted still-life photos are a joy to create, explains **James Paterson** 

ne of the idiosyncrasies of photography is that we are accustomed to the idea of lighting subjects with a light that none of us can properly see. A burst of flash is impossible to judge by eye, but it's the accepted norm for photographic lighting, and has been so for more than a century. For this reason, flash has always been one of the biggest stumbling blocks for those learning photography. Its unpredictability means that flash takes years to master, and so it's rightly a source of pride for those users who have learned how to control it.

But with advancements to continuous lighting in the past few years, this century-old



#### ■ AEOS softbox

A must for product photography, a softbox diffuses and softens the light. It also lets us create clean, hard-edged reflections when shooting glass or metal.



#### ■ Reflector

Useful for bouncing light back into shadows and to even out the contrast in still-life photos, a reflector is an inexpensive and invaluable piece of kit for all kinds of photography.



### Skyport Trigger The NEO 2 and AEOS used here

come with inbuilt Elinchrom Skyport receivers, which means you can pair them with a Skyport transmitter like this to control and trigger HSS flash.

### Technique

IN ASSOCIATION WITH



mindset is shifting. High-powered LEDs like the Rotolight range make it easier than ever to light because we don't have to rely on light meters and endless test shots. We can simply eyeball it.

#### **Precise control**

The convenience of shoot-what-you-see lighting is especially helpful when shooting still life, product shots, macro or any subject where you have the freedom and time to craft the light. Whether making elegant still-life photos like this André Kertész-inspired close-up (see main image, page 30), or shooting professional product photos, the Rotolight range of LEDs offers precise control and superb quality of light. Like all the LEDs in the Rotolight range, the AEOS used here not only gives us powerful continuous lighting, but also the option to choose a colour temperature (with an astounding colour accuracy of CRI:96+). We can fine-tune the brightness using a simple dial that goes from 0-100%. At full power, the AEOS is capable of 5750 lux. What's more, it also features a High Speed Sync (HSS) flash mode that more than doubles this.

#### **Exposure freedom**

Those wedded to their speedlights and studio monoblocks will argue that LEDs can't compete with flash in terms of output. It's true that the flash will produce a higher max output every time. But this should not be the deciding factor on which light is best. Anyone who's bought a camera in the past few years will know that modern sensors don't need to guzzle light to produce stunning photos.

With still-life photography max output doesn't necessarily have to be that important at all. If the subject isn't moving and the camera is fixed to a tripod, we can choose an aperture, drop the ISO and then use a longer shutter speed. In this kind of situation it's all about quality of light.

#### **Quality of light**

The high density of the Rotolight LED bulbs mean the quality of light is more diffuse than you might think. It also means that they don't suffer from the weird shadow shapes you often see with cheaper LEDs. What's more, they don't heat up or emit any loud fan sounds, which makes them a joy to work with, especially if you plan on spending several hours methodically working in the studio. They also come with a set of colour gels (we used the orange gel to light the backdrop in the bottle photo on page 33), and because the light never gets hot these can be fastened directly in front of the bulb.

#### **Instant feedback**

Instant feedback with constant lighting means all the factors that make up 'good' lighting – like control over shadows, quality of light and correct lighting ratios – can be assessed and tweaked by eye. We can judge the quality and strength of the light, have the shadows fall where we want, and see how two or more lights work together, all before taking a single shot. Best of all, we don't need to be a master of light – we just need to have a good eye. Suddenly lighting becomes less of a mystery and ultimately more fun.



## Harmonious

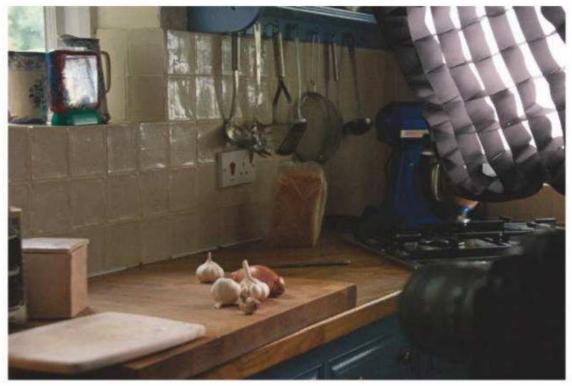
### colour temperature

ONE THING to be aware of when using continuous lighting for still life and product photos is if the ambient light will affect the exposure. Often this will mean shooting in a dark room for complete control over the light. But we can use ambient light to our advantage. We could, for example, light our subject using window light from one side as we've done here. The 'Before' image shows the effects of the window light alone, while in the larger image, the Rotolight AEOS fills in the shadows on the right and defines the shapes.

The Rotolights really show their worth in a set-up like this. Colour temperature control between 3150 and 6300 kelvin makes it easy to balance the AEOS with daylight (around 5600K), letting us use both natural window light and artificial LED light in perfect harmony. Similarly, if we need to shoot in an interior where



the overhead tungsten lighting is difficult to control, or could even turn off, we can set the Rotolights to the same temperature and avoid any white balance disasters. It's a feature that will prove useful for all kinds of location shooting whenever we need to supplement the ambient light, whatever colour temperature it may be.



Use a combination of ambient light and artificial LED light for a perfectly balanced picture



### **Product composites**

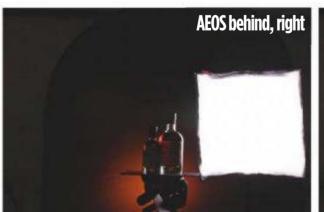
ONE OF the great advantages to having a still subject and controlled lighting is that you don't have to nail everything in a single frame. With the camera on a tripod you can shoot several frames in alignment then combine them in post-production. It means you can move a light to get the perfect reflection or highlight on one part of the subject, then reposition it elsewhere to create other highlights and shadows as you see fit. It's a technique that suits product photography. To photograph the bottles here, I used a Rotolight AEOS light

fitted with a softbox, plus a smaller NEO 2 fitted with an orange gel trained on the background. The final image consists of three frames: first with the AEOS behind and to the left, then behind to the right, then in front and above.

Of course, this requires the time and Photoshop skills to composite the frames together. But it's well worth it for the extra flexibility you have to pick and choose the frames that showcase the subject at its best. What's more, it's ideal for those who don't have the budget for lots of lights.



Composite of final three frames together in post-production







# LOCATION GUIDE

# Tyneham, Dorset

Explore the small ghost village of Tyneham in the autumn on a chilly, foggy day, says **Jeremy Walker** 



#### **▼**Macro lens

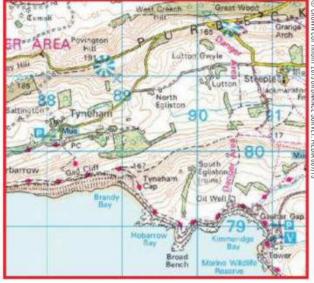
Tyneham is a great location for close-ups and details, so a macro lens is ideal. If you do not have a dedicated macro lens, a close focus 50mm will do a good job. A 24-70mm (full frame) or equivalent will also be useful.



▼ Tripod

A tripod will be handy, especially in the dimly lit church and schoolhouse, and for precise close-up focusing. Using a tripod at Tyneham has never been a problem, either inside or out.





THE SMALL village of Tyneham lies in a small wooded valley in the idyllic rolling countryside close to Dorset's world famous Jurassic Coast.

The small collection of farm buildings, church, schoolhouse and tumbledown cottages have been trapped in a time warp thanks to the preparations for D-Day. In 1943 the residents were given just a few weeks to vacate their houses with a promise that they could return after the war. This never happened and it has remained a ruined ghost village ever since.

The large barn has a colourful hay wagon and an ever-expanding collection of farm tools and props, great for detail shots. There is also a theatrical stage showing a view of the old manor house, a fun location for portraits. In the outbuildings there is large farm machinery including an old Fordson Major tractor. In the stables there are rusting oil lamps and tools sat on cobweb-filled windowsills, all great material for close-up and urban decay type images.

The terrace of abandoned and decaying cottages comes complete with a brief history of what the building was and who lived there – a sad and poignant reminder of the passing of time. There is also the old schoolhouse which is lit by just soft window light, giving it a wonderful atmosphere.

The church is still intact, complete with stained glass windows, and now it serves as a bit of a historical information centre rather than a museum.



Above: Many objects inside the buildings are ideal for detail shots and close-ups Nikon D850, 50mm, 1/100sec at f/10, ISO 1000 Right: In the stables you will find great subjects for urban decay detail images Nikon D850, 50mm, 1/200sec at f/5.6, ISO 2000 Far right: The dusty interior in the schoolhouse makes for atmospheric shots Nikon D850, 50mm, 1/100sec at f/10, ISO 1000



#### **Jeremy Walker**

Award-winning professional photographer Jeremy Walker has been shooting landscapes, architecture and people for more than 25 years. See more of his work at **www. jeremywalker.co.uk** 



ALL PICTURES © JEREMY WALKER



# Shooting advice

When to go

Autumn is the ideal time to visit as the colours, mist, frost and fog will all help make Tyneham a magical, ethereal place to shoot. Because of its location on military land, access to Tyneham is restricted. It is open to the public most weekends and the main holiday periods. Visit tynehamopc.org.uk/new/ visiting-tyneham/ opening-times

There is no charge to enter but a suggested donation of £2 will help with the conservation work. This will probably be the best two pounds that you will spend on photography this year!

Food and lodging

Facilities are limited at Tyneham. There are lavatories next to the farmyard at the southern end of the car park. Ice cream vans and food vendors are not allowed on site but of course Tyneham is a great place for a picnic.

If you want a bite to eat visit Clavell's Restaurant on the road to Kimmeridge Bay, just two miles to the east. Clavell's is possibly the best tea room/cafe in Dorset - the food and cakes are yummy.

As for accommodation there are plenty of B&B's and campsites in the area but the nearest hotels are The Springfield just outside Wareham or the Mortons House Hotel in Corfe, both excellent centres for exploring this area.

#### Word of warning

Tyneham is still within the boundaries of the Lulworth Ranges, the live firing area of the Armoured Fighting Vehicles Gunnery School, and warning notices about unexploded ordnance and areas that are out of bounds should be heeded.

# Curious cameras

**John Wade** takes you into the wonderful world of unusual, quirky and unique cameras, some of which you will find irresistible to add to your collection

ome collectable cameras are still usable. Some usable cameras are eminently collectable. But sometimes vou come across a camera that for shooting purposes is impractical, not to say downright useless, yet you find it strangely attractive. You know you'll never take pictures with it, yet you

want it – if only to look at it, play with it and secretly fondle it. If you find yourself in this predicament, beware. You might be turning into a camera collector. If all this sounds alien to you, the best bet is to skip the next six pages. If, however, you feel a certain affinity with cameras that are oddly obscure or weirdly wonderful, then read on.



The Stirn was designed to be a passing resemblance to an actual gun worn under a waistcoat

# Thompson's Revolver Camera bore only

# 1862 **Thompson's Revolver Camera**

Designed in England and built in France to loosely resemble a revolver, the lens on this wet-plate camera slid up and down on brass tracks. At the top of its throw, it lined up with a ground-glass focusing screen covered by a magnifier. As a trigger-like catch was pressed, the lens dropped to its lower position, which aligned it with a 7.5cm circular photographic plate, just as the single-speed rotary shutter was released to shoot the picture. The plate then rotated through 90°, ready for the next exposure.

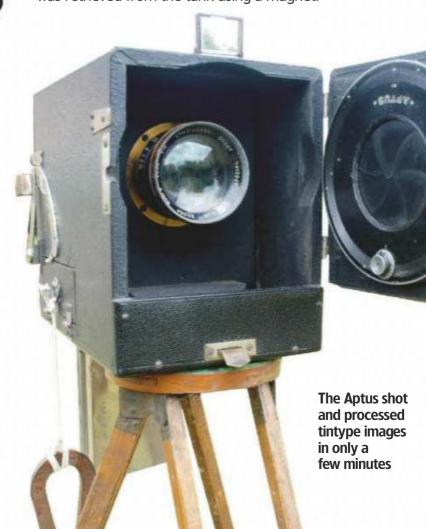
#### 1886 Stirn's Patent **Concealed Vest** Camera

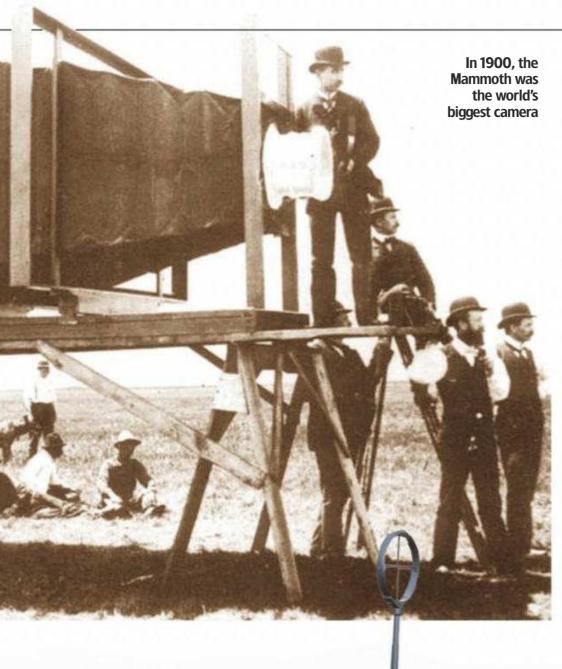
Pandering to a craze that began in the late 19th century for hidden cameras, the German Stirn was made to be worn under what Americans call a vest and what we might more readily refer to as a waistcoat. The lens poked through a buttonhole and the shutter was released by pulling a piece of string that led from the camera to a convenient pocket. Six pictures could be shot consecutively on a circular glass plate which was rotated between exposures by a knob disguised as a waistcoat button.



#### **1895 The Aptus**

First made to take ferrotype or tintype metal plates, versions of the English Aptus, which began in 1895, were made well into the 1950s. The model here hails from 1922. Plates were held in the base of the camera, then lifted into the shooting position by a swivelling arm with a rubber sucker on its end, controlled by air sucked into, or expelled from, a rubber bulb at the end of a tube. After exposure, the plate was released to fall into a tank of one-shot developing and fixing solution beneath the body. Minutes later, the developed picture on the metal plate was retrieved from the tank using a magnet.





# **1900 The Mammoth**

The world's biggest camera was built in America to photograph what the Chicago and Alton Railway Company called 'the handsomest train in the world'. The camera was 20 feet long, with specially strengthened rubber bellows. Its plate holder used a roller blind made from 80 square feet of ash wood. The camera weighed 1,400 lbs and took 15 men to operate. Plate development used 10 gallons of chemicals. The picture it shot won the Grand Prize of the World for Photographic Excellence at the 1900 Paris Exposition, after which the Mammoth was dismantled and never seen again.

# 1915 Mark III Hythe Machine Gun Camera

When training First World War pilots in air-to-air combat, it was obviously impractical to use live ammunition for fear of shooting down an aircraft. That's why English manufacturer Thornton Pickard was asked to build this camera. It looked and handled exactly like a Lewis machine gun of the period. But as the trigger was pulled it shot pictures on special rollfilm, courtesy of a 300mm f/8 lens in the barrel. Once developed, the images indicated how accurate the airman had been in aiming the camera and, if it had been a real gun, the likelihood of him having shot down an enemy aircraft.

The Hythe Machine **Gun Camera was made** to train pilots in air-to-air combat





# 1907 **Royal Mail Stamp Camera**

All cameras have at least one lens. Some have more. The Royal Mail Camera had 15. This was a small, box-shaped mahogany plate camera, made in England by W Butcher & Sons. It produced 15 identical portraits in three rows of five on quarter-plate size glass plates. Each of the individual images was about the size of a postage stamp and special masks were available to make a contact print from the plate look like a sheet of postage stamps; hence the name of the camera.

'As the trigger was pulled it shot pictures on special rollfilm, courtesy of a **300mm f/8 lens** in the barrel'

The Royal Mail

15 postage

stamp-sized

pictures

# Testbench collecting cameras

# 1936 Photo-See

Twelve years before Polaroid's first instant picture camera, the American Photo See Corporation made this small box camera, which shot and developed an image in five minutes. It did so by encasing single sheets of film in light-tight sleeves. With the camera closed, the film was extracted from the sleeve by a mechanism on the back of the body, the picture was taken, and then the film was reinserted into its sleeve. Using a similar process, the sleeve was then placed in the camera's special developing tank and processed by chemicals poured into and out of spouts on the front of the tank.

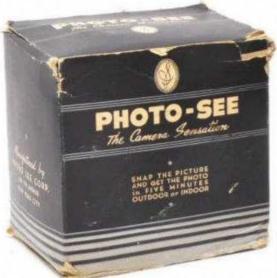


Photo-See camera, with its developing tank, original box and instruction book



# 1937 **The Compass**

Designed in England, but built in Switzerland by Swiss watchmaker LeCoultre, the Compass measured a mere 6.5x2.5x5.5cm. But into those trim dimensions, it packed three built-in filters, a collapsible lens hood, spirit level, rangefinder, special heads for panoramic and stereo photography, an Anastigmat 35mm f/3.5 focusing lens that stopped down to f/16, shutter speeds of 4.5-1/500sec, a ground-glass focusing screen under a hood on the back, right-angle viewfinder, depth of field scale and a built-in exposure meter. It was super-sophisticated, but overly complicated to use and lasted only a few years.

> The Compass was one of the most complicated subminiature cameras ever made

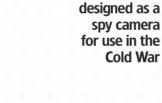


The Lucky

Strike was

# 1930 **The Maton**

This unusual French camera was made of Bakelite and held by a handle on the back into which three fingers could be hooked. Inside, an angled mirror reflected the image from the lens through 90° and down onto paper-baked film running along the base of the body. It shot 24 exposures 24x30mm. Turning a side-mounted crank advanced the film and fired the shutter in sequence. Shutter speeds of 1/25-1/100sec were adjusted by a control above the lens, with a lever to adjust apertures beneath. With the addition of a suitable light source, the camera also acted as a projector.



The Maton with its purpose-made film cassettes and information book



# 1949 Lucky Strike

Many disguised cameras were made as novelties, rather than for true espionage use. This one, made by the American Mast Development Corporation, was the exception. It was developed for the US Signal Corps, designed so that a real Lucky Strike cigarette packet could be taken apart and then re-glued around the camera body, with the lens behind a shutter in the side. False cigarettes protruding from the top of the packet controlled various functions and the shutter was released by a minute button hidden under the wrapping. It's doubtful the camera got beyond the prototype stage.



# 1948 **Steineck ABC**

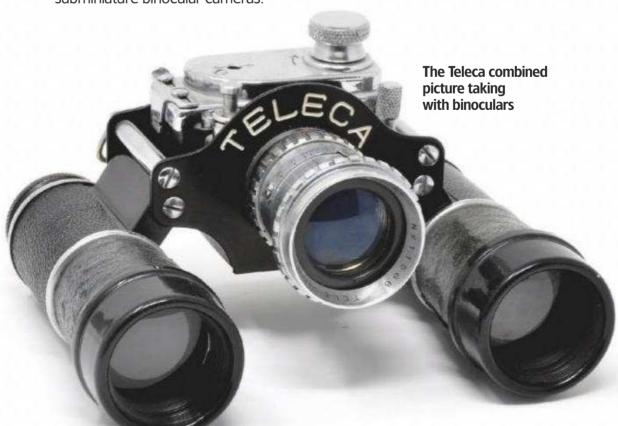
This was a German camera, designed to be worn on the wrist like a watch. It had a tiny Steinheil 12.5mm f/2.5 lens at the 12 o'clock position that shot eight circular images, 5.5mm in diameter on a 25mm disc of film. Film discs could be cut from normal 35mm film, using a special punch. After the single speed shutter was released by a button on the case where a watch's winder would be, the film disc automatically rotated ready for the next exposure. When the camera was launched, clip-on filters, close-up lenses and even a miniature enlarger were available.



The Tom Thumb combined a camera with an old-time radio

# 1950 **Teleca**

Coupling a camera with binoculars was not uncommon, especially in the era when subminiature cameras were all the rage. This one, made in Japan by the Toko Photo Company Ltd, took 16mm film in its own unique twin cassettes. Rings on the rear of each lens focused the binoculars, which acted as the viewfinder. The camera was mounted above the binocular lenses with its own lens between them, focused by a ring on the barrel. Behind that, another ring set apertures of f/4.5–16. Shutter speeds of 1/25–/1/100sec were set on a sliding control beside the shutter release. This was one of the better subminiature binocular cameras.



# 1948 Tom Thumb Camera Radio

Is it a camera, or is it a radio? Actually it's both. The American Automatic Radio Manufacturing Company built this hybrid, using a four-valve radio as the basis in the days before transistors were commonly available. The radio received medium wave only, tuned by a knob on top and a needle passing along a numbered scale on the rear of the body. The camera was a simple snapshot type with two lenses: one to shoot the picture, the other to reflect its image to a viewfinder on the top of the body.

# Testbench collecting cameras



# 1955 **Summa Report**

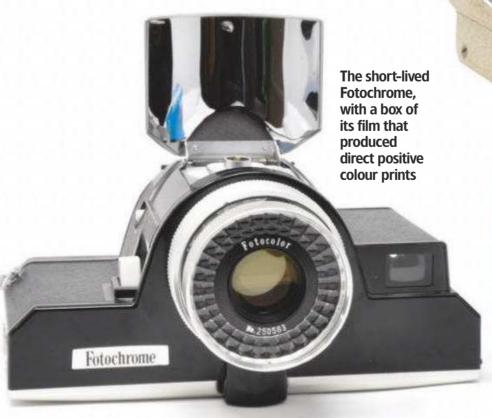
When it came to camera manufacturing countries, Italy was never up there with the greats. The Italian Cesare Tiranti company, however, had a good try with this, built originally as a press camera. It featured four lenses on a rotating turret: two shot the pictures, the other two changed the scene in the viewfinder appropriately as each was rotated into position. The shooting lenses offered a choice of a Xenar 105mm f/3.5 or f/4.5 standard or an Angulon 65mm f/6.8 wideangle, both with built-in Synchro-Compur shutters. The camera shot 6x9 cm images on rollfilm, film packs or plates.

The Russian **Photosniper was** used like a rifle

FOTOSNAIPER (12)

# 1965 Fotochrome

Although made by Petri in Japan, the Fotochrome was designed by an American photofinishing company to use its own direct positive colour film. The camera's unusual pyramidshaped body featured a lens at the top which used an internal mirror to reflect the image down to the film running along the base of the camera. Pressing a button on the side flipped up a reflector for a built-in flashgun. Exposure was automatic thanks to a large selenium cell meter surrounding the lens. Misjudged marketing led to the camera's downfall.





# Color was a still camera that used 8mm cine film

The French Mundus

# 1960 **Mundus** Color 60

In 1932 Kodak introduced Standard-8 cine film. It was actually 16mm wide, and ran though a movie camera twice. Split down the middle with the resulting two strips joined after processing, it produced 8mm images. The French-made Mundus used the full 16mm width of Standard-8 to shoot 8x14mm still images, up to 350 to a reel. A lever on the side advanced the film and tensioned the shutter at the same time. With a Som Berthiot 20mm f/2.8 lens focusing from 50cm to infinity and a shutter speeded 1-1/300sec, the result was an unusual but sophisticated subminiature camera.



1965 Photosniper

The Russian KMZ factory began mounting cameras on gun stocks in 1944. By 1965 the early designs had evolved into the Photosniper range. Several models were made in the following years; this one is the FS-12 from 1982. It used a modified Zenith single lens reflex with a Tair-3S 300mm f/4.5 lens, all mounted on a gun stock whose trigger was linked to the shutter release in the base of the camera. A knob set into the front of the stock focused the lens, and an adjustable shoulder pad at the rear completed the resemblance to a rifle.

It is generally agreed that stereo cameras need two lenses, but the American Nimstec company preferred more. In 1982, when the company launched the Nimslo camera as an easy way to achieve stereo images using lenticular technology, four lenses were used. A few years previously, with this prototype, they went for eight lenses, to take eight 6x6cm images simultaneously on 120 rollfilm. Each lens was a Schneider Super Angulon 47mm f/5.6 with its own shutter speeded 1–1/500sec. The shutters were fired manually via a linkage on the base of the camera or by battery-powered solenoids.

1992 Canon Epoca

Even as late as the 1990s, when most cameras conformed to a few basic styles, some manufacturers still went for something different. In Japan, Canon produced this strange beast, shaped like a long tube with a hinged lens cap. Opening the cap revealed a 35–105mm zoom lens in the tube and a flashgun on the inside of the cap. The camera featured automatic exposure and autofocus with a battery–driven motor drive. A sliding catch on the top changed the eye–level viewfinder to a tiny waist–level finder. Controls at the back of the tube released the shutter and zoomed the lens.



If these cameras have opened your eyes to the world of camera collecting and you would like to meet others who share your interests, take a look at the Photographic Collectors Club of Great Britain. It's the world's largest organisation for those interested in the collection and study of classic photographic equipment and images. Full details about the club can be found at **www.pccgb.com**.



online, by phone or in store

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# Prine Prine Sensation

The EF 85mm f/1.4 USM is loved by Canon users for documentary, portrait, and wedding photography. **Michael Topham** explains why

hat's your favourite lens? This is a question I've been asked countless times by guests attending the weddings I've photographed over the years. As I explain, it's not so much about having a favourite lens but having a select group of lenses that allow me to record the special moments and tell the story of the day as it unfolds the best way possible. The approach I take to photographing weddings today is different from when I first started out. The lenses that were once in

my 'select group' consisted of two zooms and a prime. To be more specific they were Canon's EF 24-70mm f/2.8L II USM, EF 70-200mm f/2.8L IS II USM and EF 85mm f/1.8 USM. I still carry these lenses with me, but they see a fraction of the use that my faster f/1.4 primes get today. With prime lenses I find they force me to think more creatively about composition. Not only that, they encourage me to move my feet, which in turn helps me engage more with the couple to find the optimum position and angle to shoot from.

Canon Canon

Over the past eight months, the Canon EF 85mm f/1.4 L IS USM has been one of my go-to lenses - an optic that I was besotted with when I reviewed it (see AP 16 December 2017) and one I was fortunate to receive a long-term loan sample of soon after. It has occupied the space in my roller bag that's usually taken by my EF 85mm f/1.8 USM and has been used nearly every weekend since. It's hard to say for certain, but I guess I must have taken close to 10,000 shots with it, putting me in a good position to offer some feedback having used it extensively.

# **First impressions**

As anyone who has used or owned the Canon EF 85mm f/1.8 USM will tell you, this conveniently sized prime might be old, but it's very

capable of producing attractive results. Okay, it doesn't boast Canon's professional L-series status, it doesn't create the same dreamy bokeh that you get with the EF 85mm f/1.2 L II USM (£1,729) and it's well known for exhibiting severe purple fringing at wide apertures. But having spent a little over £300 on one seven years ago, I feel my example has more than paid for itself. Retiring it to my redundant kit wasn't a difficult decision to make when the EF 85mm f/1.4 USM arrived on my doorstep, though I was sceptical of the difference in weight and whether its larger size might be received as being more intimidating when snapping candids. Prior to pressing it into service, I coupled it to one of my EOS 5D Mark III bodies

# At a glance

£1,349

- Canon EF mount
- 14 elements in 10 groups
- f/1.4 maximum aperture
- 9 diaphragm blades
- 85cm minimum focus distance
- 77mm filter thread
- 960g

# Testbench in the field



Users of the lens will be delighted with its fast and quiet autofocus performance Canon EOS 5D Mark III, 1/320sec at f/1.4, ISO 100

to remind myself of how it handles. The long, thickset barrel is immediately obvious when it's supported in your left hand, and its mottled matte black barrel, weathersealing and large switches bring it bang up to date.

# Making the switch

Substituting my 85mm f/1.8 for the 85mm f/1.4 did take time to get used to. As I'd envisaged, the extra 525g in weight is noticeable when it's lugged around on your shoulder all day and coupled to a full-frame DSLR. The good news is that it presents a 180g weight saving over Sigma's 85mm f/1.4 DG HSM (£999) – a lens I nearly splashed out on before I found out about Canon's plans to launch its own with image stabilisation (IS).

As a photographer who often finds himself challenged by low-light venues and dark interiors, any assistance I can get to stabilise my camera set-up is welcomed. My documentary style means I shoot handheld, and as such, the stabiliser switch hasn't moved from its 'on' position since the day it arrived. You may read in reports elsewhere that this switch is easily knocked, but I've never found this to be an issue in all the time I've used it. The image stabiliser is the pièce de résistance of this lens and is what makes it stand out from Canon's other 85mm primes and many of its rivals. We have of course seen image stabilisation introduced into 85mm f/1.8 lenses before -Tamron's 85mm f/1.8 SP Di VC

USD (£749) is an excellent example - but never on an 85mm f/1.4. In the past I wouldn't have dreamt of shooting below 1/60sec with an unstabilised 85mm prime for the fear of handshake creeping into my shots. Thanks to its highly effective image stabiliser I've often found myself shooting at 1/10sec when I've needed to capture static subjects or details under poor lighting conditions and don't want to push the ISO too high. Photographing people is slightly different as it comes with a much greater risk of motion blur so I'm always conscious of making sure my shutter speed never drops too low so I'm able to freeze any fast or unexpected subject movement.



What I have always loved about fast 85mm lenses is how they offer such a satisfying portrait perspective and draw a viewer's eye into the heart of an image with no risk of distorting facial features. At more than three times the price of the EF 85mm f/1.8 USM, you'd imagine the EF 85mm f/1.4L IS USM to be the sharper of the two lenses, which I can confirm it is.



The extremely shallow depth of field attained at f/1.4 is great for drawing a viewer's eye to the heart of the frame Canon EOS 5D Mark III, 1/160sec at f/1.4, ISO 800



Green and purple fringes of colour are only noticeable when you inspect images closely at high magnification Canon EOS 5D Mark III, 1/80sec at f/1.4, ISO 400

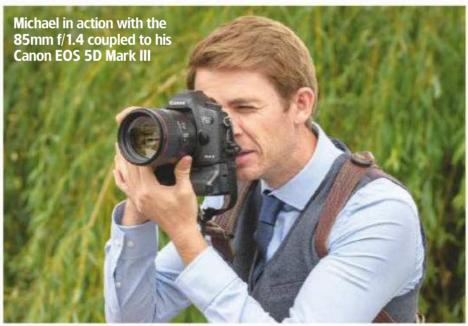


However, I must point out that it doesn't offer the big increase in sharpness that those looking at the lens as a possible upgrade might be hoping for. Where the lens gets my vote ahead of my old 85mm f/1.8 is the quality of the bokeh it renders wide open. The extra two-thirds of a stop benefit results in smoother, less detailed background blur, which is more attractive for candids and couple shots where a strong separation between the subject and what lies behind is paramount. Unlike Canon's faster EF 85mm f/1.2 L II USM – a lens I've used many times before but have never associated with getting a high hit rate of pin-sharp shots when using wide open – this optic has proven to be quite the opposite. The combination of fast and accurate autofocus, with image stabilisation, has supplied me with a higher number of keepers than I've got with any other Canon 85mm prime I have used before. There's a lot to be said for having the confidence to open a prime lens to its widest aperture and know you're going to capture

consistently sharp and attractive images with each and every shot you take. It's just one of the reasons why it has become such an important part of my kit. Although the lens is prone to displaying chromatic aberration along high-contrast edges, purple fringing is handled far better than Canon's 85mm f/1.8. Enabling lens profile corrections in Lightroom or Camera Raw does a marvellous job of correcting the vignetting that occurs between f/1.4 and f/2.8, and I've found setting the purple and green amount defringe sliders to values of 10 under the manual tab helps remove chromatic aberration most effectively.

# **Final thoughts**

When the loan sample gets recalled I have a very difficult decision to make. Do I part with my EF 85mm f/1.8 USM and upgrade, or hold onto what I already have and make do? After falling in love with Canon's new 85mm f/1.4 and the delightful look to the images it creates, particularly wide open at f/1.4,



it's hard to imagine rocking up to a wedding without it. It doesn't come without its cons: it is larger, heavier and draws slightly more attention when trying to shoot inconspicuously; however its effective image stabilisation, useful weathersealing and attractive bokeh are the main reasons why documentary, portraiture and wedding photographers have become so enthralled by this lens.

The fact that it requires me to spend over £1,000 once I've

traded in my old lens is a bitter pill to swallow. A question I always end up asking myself when it comes to making difficult decisions like this is: will it improve the images I take and submit to my clients? On the basis that my answer to this is yes and that I consider it to be one of the finest primes Canon has released since the EF 35mm f/1.4L II USM in 2015, I know I have to add it to my kit and select group of lenses. Let the saving commence!

# 3 Legged Thing Punks Brian tripod At a glance Five leg sections with

Michael Topham tests a travel-friendly

carbon fibre tripod

• £269 • www.3leggedthing.com

For some time now, 3 Legged Thing has been using people's names to distinguish the different products in its line-up. At present its Punks range of tripods is made up of five models and the latest of these is Brian, which has been refined from the company's first ever tripod that shared the same name. This new version is aimed at photographers who'd like a tripod that extends to maximum height of 1.87m, folds down to just 41cm and weighs under 1.5kg. To ensure it's both compact and lightweight, it combines two column sections with five leg sections, and is made from eight layers of 100% pure pre-preg carbon fibre. Thanks to its removable and reversible centre column, it allows users to shoot as low to the ground as 11cm. with the option of adding the centre column to its detachable monopod leg to create a tall monopod that extends to 1.92m. The maximum load capacity is rated at 14kg, each leg can be set to one of three angles (23°, 55°, 80°) and each twist lock only requires a quarter turn to lock and loosen. With 12 twist-type locks and two centre-column twist locks, it's not the fastest tripod to erect, but after a few attempts I managed to set it up to its maximum working height in under 45 seconds. Applying force to the top when it's fully extended did exhibit some flexing of the legs, but this is common on tripods that have fairly thin leg sections towards the bottom. It was reassuring to find that none of the locks showed any sign of slipping and the spirit levels on both the tripod and AirHed Neo ballhead means there's no excuse for capturing shots that aren't perfectly level. On the subject of the supplied ballhead, operation is easy and fluid. It comes with an Arca Swiss quick-release plate that easily tightens onto the camera with the supplied tool and it sports rubber grips that provide excellent leverage when your hands get wet or you're wearing gloves. The tripod comes in a drawstring carry bag and if the grey, blue and copper colouring isn't to your liking, a less garish matte black is available.

# **Verdict**

Brian isn't the smallest tripod in 3 Legged Thing's Punks range, but its folded length and maximum height is impressive and makes it very versatile when travelling. As I discovered during my testing, it provides a solid base for a full-frame camera and long lenses and offers all the features you want from a premium-grade travel tripod. Overall, there's little to fault and it's a set of sticks with the state of the state of

# AirHed Neo

The name of the supplied ball head. It accepts any standard Arca Swiss-compatible release plate.

**Travel friendly** The tripod legs are designed to counterfold around the column when not in use.

# **Tightening tool**

A tool to tighten the Arca Swiss plate is included. It doubles up as a bottle opener.

# Detachable

The rubber feet can be replaced with various foot accessories for different terrain.

# **ALSO CONSIDER**

The smaller version of Brian is named Corey – Three Legged Thing's entry-level travel tripod. It features many of the same technologies that are found on Brian, but instead of carbon fibre, it's made from aircraft-grade magnesium alloy. It's aimed at photographers who need their travel tripod to be as compact as possible and has the same arrangement of five leg sections and two column sections as Brian. Corey extends to a maximum working height of 1.5m, collapses down to a length of 34cm when folded and weighs 1.5kg. It includes the company's AirHed Neo ballhead and costs £100 less than its big brother Brian.



- Five leg sections with AirHed Neo ballhead
- Removable and reversible centre column
- Detachable monopod



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Lighter lenses for my Canon EOS 6D?

I am a disabled photographer who is looking for the lightest zoom to go with a Canon EOS 6D. I have problems with carrying anything that's too heavy, which is why I chose the 6D. All the lenses I'm looking at seem to be heavier than the camera.

### **David Rowe**

Assuming that you're looking for a standard zoom (in other words, one that includes the 50mm focal length), then the lightest lens you can buy new for your EOS 6D is the Canon EF 24-105mm f/3.5-5.6 IS STM, which weighs 525g. It's a relatively affordable option too, being widely available for £414, and even cheaper if vou shop around. Another possibility is the EF 24-70mm f/4L IS USM, which weighs 600g and costs around £800 new. It has a less versatile zoom range but a handy close-up setting, and being an L-series lens, sports superior optics to cheaper alternatives.

If you're prepared to buy second-hand, then there's a wide range of smaller and lighter zooms available which were originally made for use with film SLRs. While these won't match modern optics, lenses such as the EF 28-105mm f/3.5-4.5 USM and the EF 24-85mm f/3.5-4.5 USM were good for their time. Both weigh around 380g.

However, while the Canon EOS 6D is lighter than some of its full-frame Canon stablemates, it remains a relatively large and heavy system camera. Smaller-sensor DSLRs from Canon, Nikon or Pentax will be significantly lighter and more compact. Even more so are mirrorless cameras such as the Fujifilm X system or Micro Four Thirds models from Olympus and Panasonic. Canon also has its mirrorless EOS M system. If you definitely need full frame, then Sony's mirrorless cameras are very small and light. However, the size and weight of lenses is a function of the sensor size in the camera body, so full-frame cameras like your 6D will always add up to a bulkier kit bag when it comes to lenses.

# **Andy Westlake and Ian Burley**

# Polarising effect better on film?

I have a Nikon D300S and I can't get as good polarisation with digital as I get with film. I have tried altering the white balance and the colour balance, to no avail. The camera is coupled with a Sigma 18-250mm lens and I have a B+W F-Pro

Fast laptop, slow card reading I have a new Acer Swift 3 laptop fitted with an 8th generation Intel Core i7-8550U CPU. It also has a 512GB M.2 SSD. The SSD is very fast, being able to read 1500MB per second and write 500MB per second. I also have a 64GB Panasonic V90 memory card, which I use with my Panasonic Lumix GH5 for recording 4K video. The card claims to be able to read at 280MB per second and write at 250MB per second. That's very fast for an SD card. But the transfer rate I'm getting via the laptop's built-in card reader is appalling. It's more like 30MB per second. Even with a USB 3.0 card reader attached to one of the laptop's USB 3.0 ports I'm only seeing around 90MB a second each way. I'm sure the SSD and the CPU aren't bottlenecks. Thinking I had a faulty laptop, I tried someone else's but theirs was even worse. Am I a victim of memory card marketing hype or is there something I am doing wrong? **Chris Arlington** 

Unfortunately, laptop card readers are usually connected through USB 2.0 speed connections internally, which explains why they are so slow. However, the problem is made

**UHS-II** memory cards will work at much higher

speeds if read through a UHS-II card reader

worse because your Panasonic V90 card is UHS-II, which means it needs a special card reader to maximise data throughput. If you look at the contact pads on the underside of the card you'll see two rows of contacts instead of the usual single row. If you use a UHS-II compatible card reader connected to one of the USB 3.0 (better still USB 3.1) ports on your laptop you should enjoy transfer speeds much closer to the card specifications. Beware of card readers that say UHS-II compatible but don't offer UHS-II performance as UHS-II is backwards compatible but, as implied, a reader that works may not work at UHS-II speed. **Ian Burley** 

digital filter. Where might I be going wrong? **Keith Atack** 

In principle, the polarising effect of your filter has nothing to do with whether the camera it's attached to is exposing film or a digital sensor. However a number of factors can influence the visibility of its effect. First is exposure: modern cameras can interpret the deep blue skies rendered by polarising filters as underexposure, and compensate by brightening the image again. I suggest experimenting with dialling-in some negative exposure compensation to counter this. Second is white balance: again, your camera's automatic systems might attempt to

neutralise the effect. I'd suggest trying a preset white balance, for instance using the daylight setting when shooting in sunny conditions, or taking a preset off a grey card without the filter in place.

Another issue could be simply operational: can you judge the optimal filter angle as accurately on your D300S as on your film cameras? First check your filter's maximum polarisation position by holding it up to your eye, then see how consistently you can match it when looking through the viewfinder of your D300S (this is easiest if your filter has an alignment mark). If there's a mismatch, this might explain why you're not always seeing the same effect.

**Andy Westlake** 





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# Tech Talk

# Tony Kemplen on the ...

A camera with three lenses, of which two are binocular? Here's a novel, albeit gimmicky, camera put to the test

y camera collection is nothing if not eclectic. At the top of the range there are a handful of classics including a Leica IIIf, Contarex 'Bullseye' and a Baby Rolleiflex, while at the other end sits a plethora of cheap and sometimes pretty awful cameras, accumulated over the years in jumble sales, charity shops and car boot sales. Most have just the one lens, but I have examples with two, three, four, eight, nine and even 16. The Optomax 110 Telephoto Camera has three lenses, though only one of these is the taking lens, the other two forming a pair of binoculars.

As far as cameras go, this one definitely falls into the novelty or gimmick category. Neither the plastic lensed binoculars, nor the camera, which uses the subminiature 110 film, can be considered anything more than toys. The binoculars are rated at 4 x 30mm, so they give a modest four times magnification, while the 80mm f/11 taking lens equates to around 160mm on full-frame 35mm, making it a moderate telephoto. Looking through the binoculars, you're certainly aware



Kemplen was able to overcome the camera's framing issues and get this shot

of the slight magnification given. but the loss of clarity due to the plastic lenses means that you can actually see more detail with the naked eye.

A number of similar camerabinocular combinations were made in the 1980s, one even had interchangeable lenses, though with a 13x17mm negative, it's hard to imagine any serious photographer buying one. I found mine in a car boot sale some years back; it was in very good condition and didn't look as if it had had much use. With its very basic specifications, it's definitely a camera for bright sunlight, so I

waited until summer to load

it up and try it out. Although fresh 110 film is available today, at a price, I reckoned the quality of the Optomax's optics didn't warrant such extravagance, so I opted to used some expired Kodak Gold ISO 400 colour negative stock. I can't remember how old the film was, but it came in a

12-exposure cartridge.

'The results weren't too bad, taking into consideration the tiny negative size'

These, along with 20 exposures, were only available in the earlier days of the 110 format, 24 exposures becoming the norm in due course. With a fixed shutter speed of 1/125th sec, holding the camera steady to avoid camera shake could prove a problem, but the Optomax is equipped with a threaded cable-release socket and a tripod bush. So if you really feel it's worth the effort, you can use a tripod to reduce the risk.

The results weren't too bad, taking into consideration the tiny negative size. The main problem appeared to be framing the scene because what you see in the binoculars does not accurately reflect what appears on the negative, and many of my photos had parts of the subject missing. Perhaps fittingly, and probably as much down to luck as good judgement, I managed to more or less hit the target with this photo, taken at a local archery display.



The Optomax 110 Telephoto had an 80mm f/11 lens and gave a four times magnification

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at **52cameras.blogspot.co.uk**. More photos from the Optomax: www.flickr.com/ tony\_kemplen/sets/72157657542117199/

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Expected October 2018! See website to learn more

### Canon EF 400mm f/2.8L IS III USM



Expected November 2018! See website to learn more

Canon EOS 77D

### Canon EF 600mm f/4L IS III USM



£12,999.00

Expected December 2018! See website to learn more

Body only +18-55 is STM

\*Prices after £100 cashback from Canon. 01.09.18 - 17.1<u>0.</u>18

£999.00\*

Canon EOS 80D

£919.00\*



Body only +15-45 is STM £499.00\* £619.00\* \*Prices after £100 cashback from Canon. 01.09.18 - 17.10.18

Canon EOS 7D Mark II



£1,229.00\* grip for only £249.00 \*Prices after £120 cashback from Canon. 01.09.18 - 17.10.18

### Body only +18-55 is STM £729.00 £819.00 Add a Canon LP-E17 spare

battery for only £44.99

Canon EOS 6D Mark II



£1,499.00\* \*Price after £50 cashback from Canon. 01.09.18 - 17.10.18

# Canon EOS 5DS

Body only Add a BG-E11 grip for only £2,499.00\* See website for the range of accessories available!











In stock from **£2,999**.00

\*Price after £250 cashback. You pay £3,249.00 & claim £250 from Canon UK. Available 01.09.18 - 17.10.18

of uncompromising image quality and a

thoroughly professional performance.

Up to £250 cashback



	You pay	Cashback	After Cashback
EF 35mm f/1.4L II USM	£1,649.00	£220	£1,429.00
EF 85mm f/1.2L II USM	£1,929.00	£220	£1,709.00
EF 100mm f/2.8 USM Macro	£519.00	£60	£459.00
EF 16-35mm f2.8L III USM	£2,049.00	£260	£1,789.00
EF 24-70mm f/2.8L II USM	£1,739.00	£220	£1,519.00
EF 70-300mm f/4.0-5.6L IS USM	£1,229.00	£85	£1,144.00
Speedlite 600EX II-RT	£539.00	£110	£429.00

Learn more at www.parkcameras.com/canon-cashback







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**273** POINTS

ISO 100 -

ISO

25600

**Expected late October** z 6 Body

z 6 + FTZ Adapter z 6 + 24-70mm f/4 S

z 6 + 24-70mm + Adp £2,799

**Expected late September** 

z 7 Body z 7 + FTZ Adapter

z 7 + 24-70mm f/4 S z 7 + 24-70mm + Adp £4,099

Learn more and place a pre-order to receive one of the **FIRST** cameras in the UK at www.parkcameras.com/nikon-z

POINTS

Receive a FREE 64GB 400мв/s XQD memory card when vou pre-order the Nikon Z6 or Z7!



# Nikon Z 35mm f/1.8 S

Make subtle masterpieces with this full-frame lens. Its outstanding optical performance means you can enjoy image quality that outshines even the



**Expected September!** £849.00

# Nikon Z 50mm

f/1.8 S

With brightness and detail that outshine the f/1.4 primes that have come before this isn't just a new kind of 50mm lens. It's a new future for incredible photography



**Expected October!** £599.00

# Nikon Z 24-70mm

f/4 S

This compact lens delivers true fullframe images. Whether you're shooting stills or movies with your Nikon Z camera, you'll capture incredible detail. All the way to the edge



**Expected September!** £999.00

# Nikon FTZ Mount Adapter

With the FTZ Mount Adapter attached to your Nikon Z camera, you're free to use F-mount NIKKOR lenses. There's no loss of image quality.

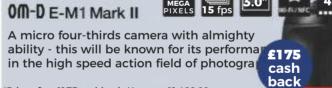


**Expected September!** £269.00

Learn more about the new Nikon Z Lenses and place a pre-order at www.parkcameras.com/nikon-z

### **Panasonic** NEW! Expected October! £849.0 **LUMIX LX100 II** Ideal for street photographers, the LX100 II is small and light, featuring a 17.0 Megapixel Four Thirds Sensor, 24-75mm (equivalent) LEICA lens and 4K Video and 4K Photo. Pre-order & receive a **FREE** Goal Zero Venture 30 Powerbank worth £95

\*Promotion Period: 22<sup>nd</sup> August 2018 - 7<sup>th</sup> October 2018



\*Price after £175 cashback. You pay £1,499.00 & claim £175 from Olympus. Available 01.09.18 - 15.01.19.

In stock from £1,324.00

# Panasonic TZ200



Add a spare Panasonic BLG10E battery for £49.99

# Panasonic G9



£1,499.00 £1,669.00 See our website for details on the LEICA 12-60mm lens.

8mm f/3.5 Fisheye £599.00 LEICA 12mm f/1.4 £1.099.00 14mm f/2.5 Mk II 30mm f/2.8 ASPH £269.00 42.5mm f/1.7 ASPH £299.00 7-14mm f/4.0 £739.00 35-100mm f/2.8 O.I.S £969.00 LEICA 100-400mm £1,299.00

For even more Panasonic lenses, see in store or online.

# Olympus E-M10 Mk II

OLYMPUS



£449.00 £529.00 Add an Olympus BLS-50

battery for only £49.99

# Olympus E-M10 Mk III



£579.00 £629.00

For options with additional lenses, see our website



Olympus E-M5 Mk II

Body only +12-40mm £799.00 £1,229.00 Add an Olympus BLN-1 battery for only £49.00

# Tamron 15-30mm

f/2.8 VC USD G2

Creating stunning landscapes and cityscapes with high quality full-frame DSLR cameras requires the best in optical performance to maximise resolution.

**NEW!** Expected October 2018. Learn more at www.parkcameras.com £1,279.00

# DJI Mavic 2 Pro

**Ouadcopter** 

Mavic 2 Pro is fitted with a Hasselblad camera featuring a 20 MP 1" CMOS Sensor! With its foldable design the Mavic 2 Pro is ready to go wherever you are.

Pre-order to receive one of the first available in the UK!



Be **FIRST** to learn about all the latest new products for 2018 by signing up to our **newsletter**, following us on Facebook or Twitter, reading our blog or by visiting www.parkcameras.com/ap.

# **Fujifilm X Series Lenses**

16-50mm F3.5-5.6 OIS XC - Silver E++ £129
18-135mm F3.5-5.6 LM OIS WR XF E++ £529
18-55mm F2.8-4 R LM OIS XF E++ £279
35mm F1.4 XF R E+ / E++ £319 - £349
35mm F2 XF WR - SilverMint- £289
56mm F1.2 R APD XF E++ £849
60mm F2.4 XF R Macro Mint- £329
100-400mm F4.5-5.6 R WR XF E++ £1,299
1.4X Teleconverter TC XF WRMint- £249 - £259
MCEX-16 Macro Extension Tube 16mm Mint- £49

Micro 4/5rus Lenses
Panasonic 8mm F3.5 G FisheyeE+ £349
7-14mm F4 G Vario E+ / E++ £445 - £479
12-32mm F3.5-5.6 OIS GE++ / Mint- £129 - £149
12-60mm F3.5-5.6 G Vario OIS Mint- £219
14-42mm F3.5-5.6 G X Asph OIS E++ / Mint- £129 - £139
14-45mm F3.5-5.6 ASPH G Vario E+ / E++ £79 - £119
14-140mm F4-5.8 OIS E++ £249
14-42mm F3.5-5.6 Asph OIS E+ / Mint- £69 - £79
14mm F2.5 Asph E++ £119
14mm F2.5 Asph II
20mm F1.7 G Pancake Mint- £159
25mm F1.4 DG SummiluxE++ / Mint- £279 - £299
45-150mm F4-5.6 Asph OIS E++ / Mint- £129 - £139
45-200mm F4-5.6 OISE+ £129
100-300mm F4-5.6 G OIS E++ £299
Olympus 12-40mm F2.8 M.Zuiko E++ £539
12mm F2 ED M.Zuiko - SilverE++ / Mint- £379 - £399
14-150mm F4-5.6 M.Zuiko ED E++ £349
14-42mm F3.5-5.6 EZ M.Zuiko Mint- £139
17mm F1.8 M.Zuiko - BlackE++ / Mint- £249 - £259
25mm F1.8 M.Zuiko - Black E++ £219
25mm F1.2 M.Zuiko PR0E++ / Mint- £749 - £789
30mm F3.5 M.Zuiko MacroMint- £169
40-150mm F2.8 M.Zuiko Pro Exc / E++ £749 - £899
45mm F1.8 M.ZuikoE+ / Mint- £149 - £179
60mm F2.8 ED Macro M.Zuiko E++ £279
75mm F1.8 ED M.Zuiko - Black Mint- £469
75mm F1.8 ED M.Zuiko - SilverE++ / Mint- £449 - £46
Voigtlander 17.5mm F0.95 AsphE+ £479
25mm F0.95 Nokton E++ £479
42.5mm F0.95 Nokton E+ / E++ £499 - £519
Sigma 30mm F1.4 DC DNMint- £179
30mm F2.8 EX DN Mint- £99
60mm F2.8 DN E++ £99
Samyang 7.5mm F3.5 FisheyeMint- £179
12mm F2 NCS CS - Black Mint- £219

Sony E-Mount Lenses
10-18mm F4 E OSSMint- £499 - £539
16-70mm F4 ZA OSS Mint- £549
18-55mm F3.5-5.6 OSS E++ £79
19mm F2.8 EX DN Sigma E++ £89
20mm F2 Firin Tokina E+ £449
21mm F2.8 Loxia ZeissMint- £949
24-70mm F4 FE ZA OSS E+ / E++ £569 - £629
24mm F1.4 ED AS UMC Samyang E++ £199
28-70mm F3.5-5.6 FE OSS E++ £19
30mm F2.8 DN Sigma Mint- £8
30mm F2.8 EX DN SigmaE++ £89 - £9
30mm F3.5 E Macro E++ £11!
32mm F1.8 Touit E Zeiss E++ £329
35mm F2 Loxia Zeiss Mint- £78
50mmm F1.8 OSS Mint- £159
55-210mm F4.5-6.3 OSS Mint- £119
70-300mm F4.5-5.6 G OSS FE E++ £789
100mm F2.8 FE STM G Master OSS Mint- £1,149
FE 100-400mm F4.5-5.6 GM OSS Mint- £1,949
135mm F2.8 Batis Apo-Sonnar T* Zeiss Mint- £1,099

# **Bronica ETRS/Si**

ETRSi Body Only	E++ £99
ETRSi Complete + AEII Prism	E+ £349
40mm F4 E	E+ £129
40mm F4 PE	E++ £249
45-90mm F4-5.6 PE	E+ / E++ £349
Extension Tube E14	E++ £49 - £79
AEII Meter Prism	E+ £59
120 Ei Mag	E++ £59

# **Canon Flashguns**

200E Speedlite	E+ / E++ £9
270EX II Speedlite	E+ / Mint- £49 - £59
270EX Speedlite	Mint- £39
300EZ Speedlite	E+ / E++ £9 - £15

380EX Speedlite	E+ £49
420EZ Speedlite	E+ / E++ £29
540EZ Speedlite	E+ / E++ £35 - £39
550EX Speedlite	Exc / E++ £69 - £129
580EX Speedlite	E+ £99 - £139
600EX-RT Speedlite	E++ / Mint- £259 - £279
90EX Speedlite	E+ £49
MT-24EX Macro Twinlite	E+ £449
ST-E2 Transmitter	E+ / E++ £59 - £69

Canon EOS Lenses
8-15mm F4 L Fisheye USME++ / Mint- £719 - £74
10-22mm F3.5-4.5 EFS E+ / E++ £199 - £25
11-24mm F4 L USME++ / Mint- £1,949 - £1,98
15-45mm F3.5-6.3 IS STM EF-M Mint- £11
15mm F2.8 EF Fisheye E+ / E++ £345 - £44
16-35mm F2.8 L USM IIIUnused £1,84
16-35mm F4 L IS USM Mint- £71
17-40mm F4 L USM E+ / E++ £329 - £34
17-85mm F3.5-5.6 IS USM15 Days / E+ £79 - £12
17mm F4.0 L TSE E+ / E++ £1,389 - £1,54
18-135mm F3.5-5.6 IS USMMint- £31
18-200mm F3.5-5.6 IS EFS15 Days £12
18-55mm F3.5-5.6 EFS E++ £4
18-55mm F3.5-5.6 EFS IS E++ £7
20-35mm F3.5-4.5 USM E++ £12
20-3311111 F3.3-4.3 U3W E++ £12
24-105mm F4 L IS USM
24-70mm F2.8 L USM II E+ / Mint- £1,049 - £1,18
24-70mm F4 L IS USME++ / Mint- £519 - £54
24-85mm F3.5-4.5 USM E++ £13
24mm F1.4 L USM E+ / E++ £599 - £64
24mm F1.4 L USM MKII E+ / Mint- £849 - £99
24mm F2.8 FF F+ £14
24mm F3.5 L TSE15 Days £49
24mm F3.5 L TSE MkII E++ £1,199 - £1,23
35mm F1.4 L II USMMint- £1,04
35mm F1.4 L USM E+ £68
30111111 F 1.4 L USWIE+ £00
40mm F2.8 STME++ / Mint- £119 - £12
45mm F2.8 TS-E E+ £64
50mm f1.2 L USM E++ £79
50mm F1.4 USME+ / E++ £17
50mm F1.8 EF IIE++ / Mint- £5
50mm F2.5 EF Macro E++ £16
55-250mm F4-5.6 EFS IS E++ £7
65mm F2.8 MP-E MacroE+ £67
70-200mm F2.8 L IS USM II E++ / Mint- £1,299 - £1,36
70-200mm F4 L IS USM E++ £56
70-210mm F3.5-4.5 USM E++ £9
70-300mm F4-5.6 IS USME+ £17
70-300mm F4-5.6 L IS USM E+ £73
75-300mm F4-5.6 EF III E++ £8
75-300mm F4-5.6 IS USME++ £19
8-15mm F4 L Fisheye USME++ / Mint- £719 - £74
85mm F1.2 L USM MkII E++ / Unused £999 - £1,24
85mm F1.4 L IS USM Mint- £1,19
85mm F1.8 USM E+ / E++ £199 - £25
90-300mm F4.5-5.6 EF E++ £7
90mm F2.8 Tilt-Shift Lens E++ £67
100-300mm F4.5-5.6 USME+ £6
100-400mm F4.5-5.6L IS II USM Mint- £1,49
180mm F3.5 EF L Macro USM E++ £78
200-400mm F4 L IS USM with Internal 1.4x Extender LensE++ £7,9
200mm F1.8 L USM15 Days £1,48
300mm F2.8 L IS USM E+ / E++ £1,985 - £2,47
300mm F2.8 L IS USM MKIIE++ / Mint- £3,999 - £4,18
400mm F2.8 L IS USM E+ / E++ £3,689 - £3,88
400mm F2.8 L USME+ £2,44
400mm F4 D0 IS USM E+ / E++ £1,879 - £1,97
400mm F5.6 L USM E+ £57
500mm F4 L IS USM MKII E+ / E++ £5,950 - £5,99
500mm F4.5 L USME+ £2,14
800mm F5.6 L IS USME+ £6,48

# **Canon Manual**

•	T70 Body Only		E+	£2
•	T50 Body Only		E+	£2
1	AE1 Chrome Body Only		E+	£5
	FTb QL Chrome + 50mm F1.8 B/Loo	ck	Exc	£5
1	24mm F2.8 FD		Exc	£7
1	28-85mm F4 FD		E+	£8
	35-70mm F3.5-4.5 FD			
;	35mm F3.5 EX		E+	£2
	70-210mm F4 FD	Exc / E++	£25 -	£7
	75-200mm F4.5 FD	Exc / E+	£15 -	£2
	100-300mm F5.6 FD		E+	£5
	135mm F3.5 B/lock		. E++	£З
	135mm F3.5 FD		E+	£3

200mm F4 FD	E++ £99 - £129
300mm F5.6 FD	E+ £55
500mm F8 FD Reflex	E+ £149
Angle Finder A2	15 Days £15
Angle Finder B	E+ / E++ £15 - £35
Angle Finder C	E++ / Mint- £89
Eye Level Finder FN	Mint- £69
Magnifier S	E+ / E++ £25
Speed Finder F	15 Days / E+ £39 - £45
Waist Level Finder F	E++ / Mint- £59
Waist Level Finder F1	E++ £49
Waist Level Finder FN	E++ £75

### **Contax G Lenses**

21mm F2.8 G + Finder	E++ / Mint- £399 - £54
28mm F2.8 G	15 Days £14
28mm F2.8 G - Black	E++ £29
90mm F2.8 G	E+ / E++ £169 - £22
90mm F2.8 G + GG3 Hood	E++ £19
16mm Viewfinder	E++ £13
21mm Viewfinder	Mint- £16
GC-110 Body Case (G1)	E++ £3
GG1 Hood	E+ / Mint- £12 - £1
GG2 Hood - Black	E++ £2
GG3 + GG2 + GG1 Hood	E+ £2
GG3 Hood	E+ / E++ £10 - £2
TI A140 Flash	15 Days £2

Contax SLR Lenses	
25mm F2.8 MM	E++ £34
28-70mm F3.5-4.5 MM	E++ / Mint- £249 - £27
28-80mm F3.5-5.6 AF	
35mm F2.8 PC Shift AE	E++ £1,09
50mm F1.4 AF	E++ £399 - £44
70-200mm F3.5-4.5 AF	E++ £29
70-300mm F4-5.6 AF	. E++ / Unused £349 - £64
100mm F2 AE	E+ £59
135mm F2 (60 Year Edition)	Unused £2,37
135mm F2.8 AE	E+ / Mint- £159 - £24
135mm F2.8 MM	E+ £16
180mm F2.8 AE	E++ £34
200mm F3.5 AE	E+ / E++ £129 - £14
200mm F4 AE	Unused £44
300mm F4 MM	E+ £26

# **Digital Compact Cameras**

E++ £69
E++ £479
Mint- £379
15 Days £49
E++ £79
Mint- £899
E++ £889
E++ £649
E++ £649 - £689
15 Days £39
E++ £399
E+ £79
E++ £349
E+ £1,799
E++ £79
E+ £349
15 Days / E+ £149 - £189
E+ £299
E++ £69
15 Days £29
Mint- £49

# **Digital Mirrorless**

Digital Militoriess
FujiFilm X-E2 Black Body Only E++ £269
X-E2 Chrome Body Only 15 Days / E++ £189 - £269
X-H1 Body Only E++ £1,250
X-M1 Silver Body OnlyE+ £149
X-Pro2 Body OnlyE++ £899 - £939
X-T1 Black Body OnlyE+ £369
X-T1 Body + Vertical Grip E++ £419
X-T1 Body Only
X-T10 Black Body Only E+ / E++ £279
X-T10 Silver Body Only E+ £259
X-T2 Black Body + HandgripE+ £839
X-T2 Black Body + VPB-XT2 Vertical PB GripE++ / Mint- £839 - £869
X-T2 Black Body +VPB-XT2 Vertical PB Grip . Mint- £869
X-T2 Black Body OnlyMint- £849
X-T20 Body Only - Silver E++ £599
Olympus E-M1 Black Body Only E++ £399
E-M1 Silver Body + HLD-7 Grip E++ £459
E-M10 MkIII Black Body Only Mint- £469

E-M5 Markll Body + ECG-2 gr	ipE+ £599
E-PL2 Body Only	
E-M5 MKII Body + HLD-8G Gri	pE+ £579
E-M5 MKII Body Only - Black.	
Pen-F Silver Body Only	
Panasonic GH5 Body + BGGH0	, , , , , , , , , , , , , , , , , , , ,
DC GH5 Body OnlyE+	
GF-1 Body Only	
GF-3 Black Body	
GH-2 Body Only	
GH-3 Body + Grip	
GH4 Body Only	
GX7 Body Only	
GX8 Body OnlyGX80 Body Only	E+ / Mint £399 - £409
GX80 Body Only + Grip	
Sony A6300 Body Only	
A7 Body Only	
A7 II Body + VG-C2EM Grip	
A7 II Body Only	
A7R II Body Only	
A7S II Body Only	
,	,

### **Digital SLR Cameras**

Canon EOS 1D Mkll Body Only15 Days / E+ £179 - £249
EOS 1D MkIII Body Only E++ £449
EOS 1DS MkII Body Only E+ £449 - £479
EOS 1DX Body Only15 Days £1,499
EOS 350D Body Only15 Days / E+ £49 - £79
EOS 400D + 18-55MM E+ £119
EOS 40D + BG-E2 GripE+ £129
EOS 40D Body Only E++ £129
EOS 450D Body Only E++ £119
EOS 5D MkII Infra Red Body Only (720nM) E++ £849
EOS 5D MKIII Body + BG-E11 GripE+ £1,449
EOS 5D MKIII Body Only 15 Days / E++ £749 - £1,449
EOS 5D MKIV Body OnlyE++ £2,389 - £2,399
EOS 5DS Body + BG-E11 Grip Mint- £2,099
EOS 5DS Body Only E+ / E++ £1,649 - £1,699
EOS 5DS R Body Only Mint- £1,999
EOS 60D Body Only E+ £249
EOS 650D Infra Red Body Only E++ £429
EOS 6D Body Only E+ / E++ £649 - £689
EOS 70D Body Only E++ £499
EOS 760D Body Only E++ £449
EOS 7D + BG-E7 GripE+ £359
EOS 7D Body OnlyExc / E+ £289 - £349

	15 Days / E+ £379 - £799 E++ £279
D3200 Black Body Only	E+ £169
D3200 Body Only	E++ £159
	Mint- £249
	E++ / Mint- £269 - £279
	E++ £2,879
D50 Body Only	15 Days £39
D500 Body Only	.E+ / Mint- £1,149 - £1,289
	Mint- £179
	E++ £249
	E++ £349
	E++ £699
D70 Body Only	E++ £69
D7000 Body Only	E+ / E++ £259 - £289
D70S Body Only	E+ / E++ £69 - £79
	E+ / E++ £399 - £449
	E+ / Mint- £579 - £619
D750 Body Only	E+ / E++ £989 - £1,089
D80 Body Only	E+ £99 - £109
	15 Days / E++ £689 - £949
	E++ £1,039
	Mint- £1,389
D90 Body + MB-D80 Grip	15 Days £129
	E++ £129
Df Body Only	E+ £1,289

# **Film Compacts**

Canon Sure Shot 800	E++ £39
Sureshot 105 Zoom	E++ £25
Sureshot 60 Zoom	E+ £19
Sureshot Z115	E+ £19
Contax TVSII Titanium	15 Days £249
TVSIII Titanium	15 Days £299
Walnut Box TVS	E++ £79
Lite Touch Zoom 120ED	E++ £29
Nikon Nuvis S	E+ £19
RF	E+ £29
Zoom 300	E+ £39









Prices correct when compiled. E&OE.

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Zoom 70WS	E+ £25
Olympus Mju II Zoom 170	E+ £49
Mju Zoom 105	E+ / E++ £39
Trip 10	E++ £15
XA1 + A9m Flash	
Pentax  Espio 115V	
Espio 120SW	
Espio 140	E++ £25
Espio 160	E++ £29
Espio 738 G	
Espio 738G	
Espio 928M	E++ £29
Rollei 35 Classic - Gold	
35 Classic Gold - 75 Year Edition	,
35S Gold	
35S Silver	,
Zoom X70 Date	

### Flash & Lighting Access

Metz 45CL3 Nicad E+ £49
45CL4 Digital E+ £99 - £119
45CL4 Digital Ni-cadE+ £149
45CL4 Flash E+ / E++ £39
45CL4 Nicad E+ / E++ £39 - £59
45CT1 FlashExc / E+ £20 - £29
45CT3 Flash E+ £59
45CT4 NicadE+ £39
45CT5 Flash E+ £49
50MZ5 Nicad E++ / Unused £99 - £129
70MZ4 FlashE+ £159
LED-480 MecalightMint- £39
Mini Softbox E++ £15
Quantum QF9N Qflash PilotE+ £149
Qflash Model T + Turbo 2x2 Kit E++ £199
Qflash Model T + Turbo Kit E++ £199
Qflash Model XE+ £99
Qflash X5d-RUnused £249
Qflash X5D-R x2 Head Kit + AccessE+ £399
Turbo Compact Battery Pack + Access Mint- £159
Calumet Speedbox Flash AdapterE+ £15
Speedlight Bracket E++ £15
Speedlight Modifier SystemUnknown £49
Lastolite 3m x 4m Light Blue Background E++ £29
3x7m Maine Background E++ £59
6x5 foot Blue/Grey background E++ £39
6x7 Black Background with Train Mint- £149
8x6 Mottled Grey B/G + Train E++ £119
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24mm F2.8 Asph M Black 6bitE+ £1,04
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35mm F2 Asph M Black E++ £1,24
35mm F2 Asph M Black 6bit. E+ / E++ £1,599 - £1,69
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50mm F2.8 Elmar15 Days £289
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90mm F2.8 M BlackE+ / Mint £649 - £999
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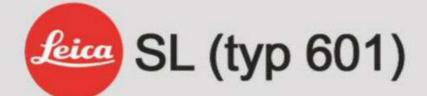
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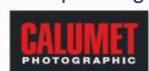
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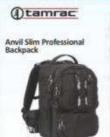
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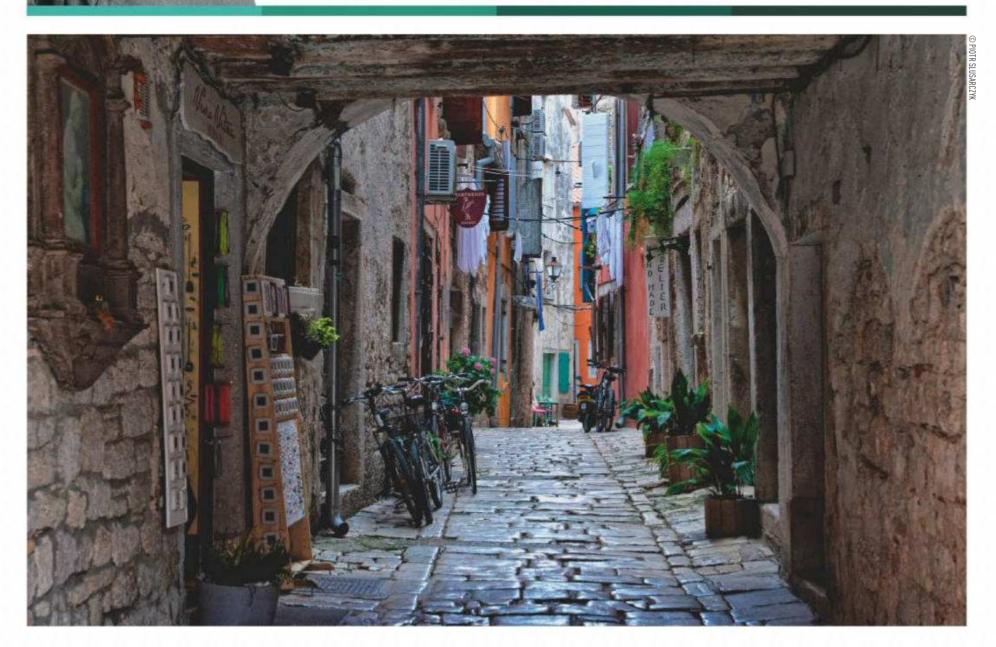
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# Inal Analysis Roger Hicks considers...

'Croatian Rovinj', 2018, by Piotr Slusarczyk



hat are pictures *supposed* to look like? In other words, how do our expectations affect our aesthetic judgement? Obviously they do: we'd all agree on that. It's not always easy to define those expectations, though. A short excursion into art history may help.

Chiaroscuro is the interplay of light and shadow. By definition it's found in pretty much the whole of photography and painting. Normally it's taken to apply to a more or less extreme form, with strongly lit shapes emerging from (and contrasted with) deep shadow: think of Caravaggio, de la Tour and Wright of Derby.

At the dawn of photography, strong chiaroscuro was the norm, not least because extremely slow materials often led to underexposure and empty shadows. As time went on, more photographers began to explore a flatter, more graphic form:

think of Rejlander, whose chiaroscuro was much closer to Leonardo da Vinci's than to Caravaggio's. Faster materials and the self-masking nature of printing out paper made this much easier.

Then came colour, which greatly compressed the tonal range that could be represented while still retaining convincing colours. You could get around this via studio lighting and fill flash; or you could choose your subject very carefully.

The next step was brought into prominence by High Dynamic Range (HDR) photography, which electronically blended two or more exposures to allow a long tonal range to be recorded while still retaining convincing colours. Of course 'convincing' is a relative term, but I can't help feeling that a lot of the obloquy heaped upon HDR is simply a result of expectations previously imposed by technical limitations.

Suppose that colour photography had not existed until we could do HDR; something like this, for example, which actually derives from a single exposure and quite a lot of electronic afterwork. We could still admire dramatic chiaroscuro, but we'd expect to see it only when the subject and the artist's vision suited it; which clearly it doesn't here.

It's also worth thinking about content. The ancient and the picturesque have long fascinated photographers: think of Atget. Here, the bicycles, the souvenir shops, the scooter, the air conditioners are all uncomfortably modern. But cities do not exist only as photo opportunities for tourists. People have to live in them too. I admire this picture equally as reportage; as (perhaps naïve) art; as a souvenir; and as a technical exploration of the nature and limits of photography. See more on 500px.com/pietia76.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image from the Brady-Handy Collection.

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